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Smithsonian Year 1999



Smithsonian
Institution





1999 Smithsonian Year

Annual Report for the

Smithsonian Institution

for the Year Ended

September 30, 1999



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Cover: Chief Billy Redwing Tayac (Piscataway) spreads tobacco during the groundbreaking and blessing ceremony for the National Museum of the American Indian on the National Mall, September 28, 1999.

Frontispiece: The Sculpture Garden at the Hirshhorn Museum, which celebrated its 25th anniversary this year, is a serene spot for contemplating works of art. (Photograph by Justin Lane)

Title page: Young scientists discover the fun of learning by doing in the National Museum of American History's Hands On Science Center. (Photograph by Justin Lane)

Back cover: This montage shows a few of the many acquisitions made by Smithsonian museums during the five-year tenure of Secretary I. Michael Heyman.

First row, from left: *Sugar Bowl and Creamer III*, 1996, raised, formed, and constructed copper, by Myra Mimplitsch Gray, Renwick Gallery of the National Museum of American Art; Hooker Starburst Diamonds, necklace, earclips, and ring of starburst-cut, fancy-yellow diamonds, National Museum of Natural History; musical instruments from the 3,200-piece Teodoro Vidal Collection of Puerto Rican material culture, National Museum of American History; one of three Sumatran tiger cubs born in 1999, with mother Kerinci, National Zoological Park.

Second row, from left: *Here, Look at Mine*, an oil painting by Washington, D.C.-based artist John Robinson, Anacostia Museum and Center for African American History and Culture; an 1847 daguerreotype of John Brown by Augustus Washington, National Portrait Gallery; *The Magic Room*, an acrylic work painted in 1994 by Patssi Valdez, National Museum of

American Art; pocket watch from sea post clerk John Starr March, who perished aboard the R.M.S. *Titanic*, National Postal Museum.

Third row, from left: an early 14th-century bowl from Iran, stonepaste body painted under glaze, Arthur M. Sackler Gallery; creamware pot with raised corn design by Iris V. Nampeyo (Hopi), National Museum of the American Indian; writing cabinet from Belgium, 1913, made of various woods, ivory, and mother-of-pearl, Cooper-Hewitt, National Design Museum; the Breitling Orbiter 3 gondola, from the first nonstop balloon flight around the world on March 21, 1999, National Air and Space Museum.

Fourth row, from left: 7th-8th-century silver lobed bowl from the Uzbekistan, Tajikistan, and Kyrgyzstan region of Central Asia, Freer Gallery of Art; *Are Years What? (for Marianne Moore)*, 1967, a painted steel and cable sculpture by Mark di Suvero, Hirshhorn Museum and Sculpture Garden; a wood and stone bell (*didu*) from the Kongo peoples of the Democratic Republic of the Congo, National Museum of African Art.

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SMITHSONIAN INSTITUTION

The Smithsonian Institution was created by act of Congress in 1846 in accordance with the terms of the will of James Smithson of England, who in 1826 bequeathed his property to the United States of America “to found at Washington, under the name of the Smithsonian Institution, an establishment for the increase and diffusion of knowledge among men.” After receiving the property and accepting the trust, Congress vested responsibility for administering the trust in the Smithsonian Board of Regents.

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September 30, 1999

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September 30, 1999

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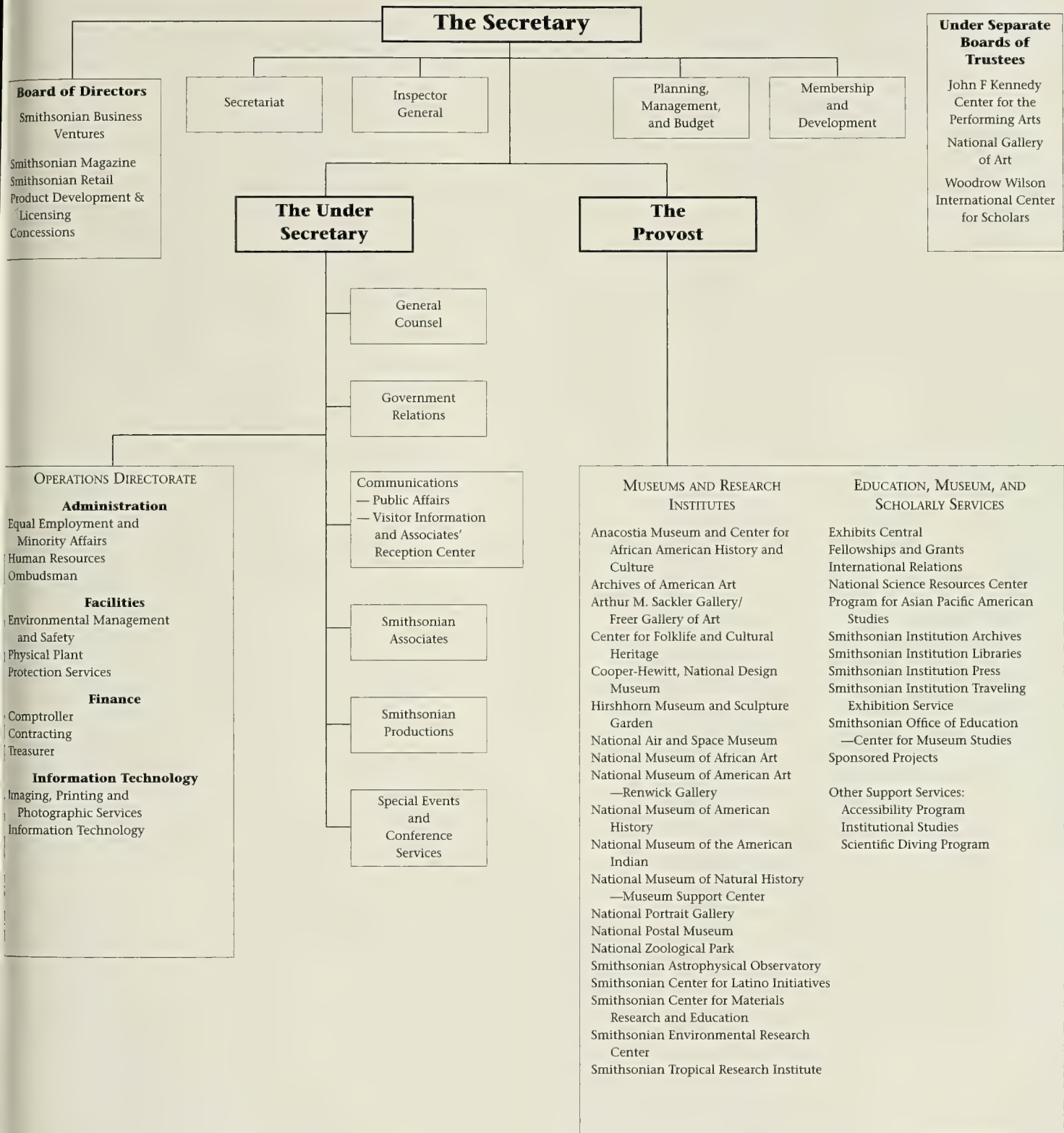
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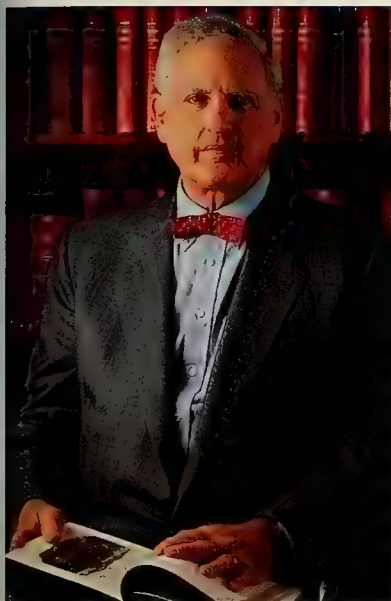
Board of Regents





STATEMENT BY THE SECRETARY

I. MICHAEL HEYMAN



Secretary I. Michael Heyman
(Photograph by Richard Strauss)

In the last five years, from 1994 to 1999, I have had the opportunity to report to you on the many ways that the Smithsonian serves the nation. Last year, for example, I took up the theme of the Smithsonian's extensive commitment to the increase of knowledge through scientific research and scholarship in the humanities. This, my final report to you as Secretary, is an attempt to share my view of the Smithsonian's significant role as a family of great museums. In some ways, what has happened to museums in our society in the decades since the end of World War II is nothing less than miraculous. And there is no better way to understand these changes than to look at our remarkable Smithsonian Institution.

When we organized our 150th anniversary celebration, which I described in my 1996 report, researchers went back to the hundred-year commemoration, in 1946, and discovered to our collective amazement that the entire staff of the Smithsonian was then about 400 people and the number of museums, incorporating various kinds of collections and stretching various definitions, was four. Fifty years later, the staff had grown to roughly 6,500 and the number of museums to 16 and research institutes to five. In 1946, our museums recorded more than 2 million visits. At last count, that figure was more than 28 million. By any standard, that's amazing growth.

This expansion reflects the vitality of the American museum community in general. There are more than 8,300 museums listed in the *Official Museum Directory*, which some actually consider an undercount. According to the summer 1999 issue of *Daedalus*, the journal of the American Academy of Arts and Sciences, when statistics were last reported in a 1989 study called *Museums Count*, "only 4 percent [of America's museums] were founded before 1900. Three-quarters have been founded since 1950 and 40 percent since 1970." In the last two years of this waning century, *Daedalus* reports, it is estimated that 150 museums will be built or significantly expanded.

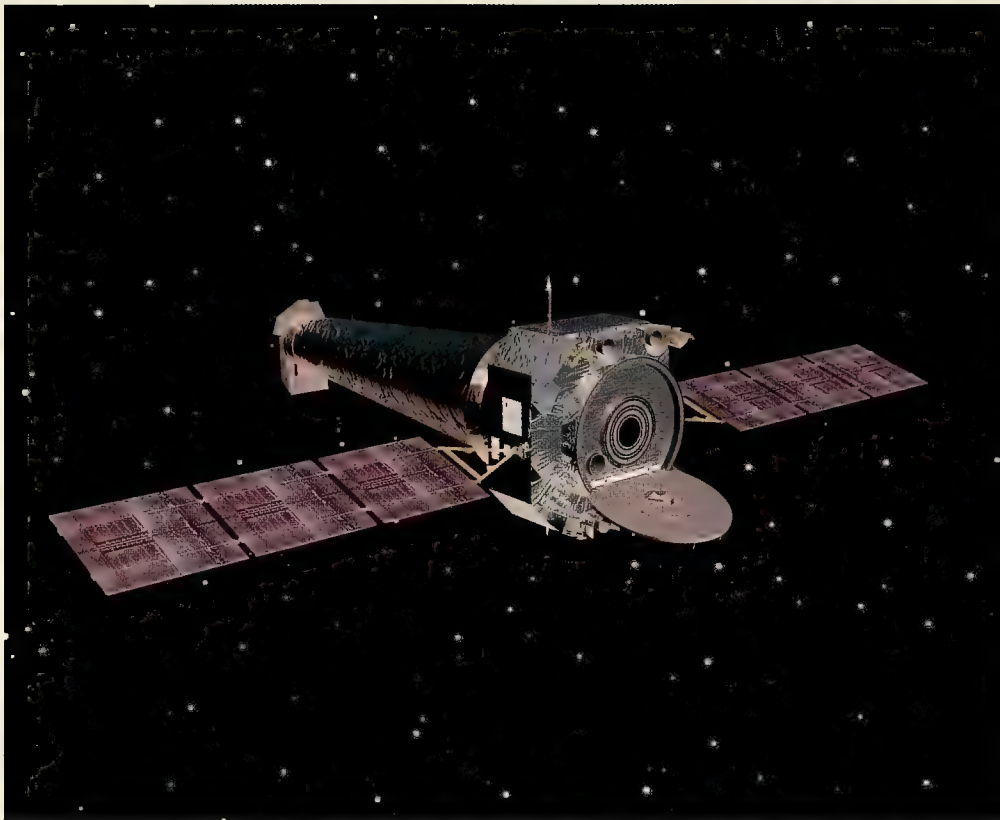
The Smithsonian is a part of this forward momentum. At the end of September 1999, I had the pleasure of breaking ground with Native Americans from all regions for the National Museum of the American Indian to be built in the shadow of the Capitol on the last available site on the National Mall. My successor as Secretary, Larry Small, will have the pleasure of presiding over another great occasion one day, the opening of the enormous extension to the National Air and Space Museum at Dulles Airport outside Washington, D.C. Clearly, museums count more than ever before, in every meaning of the word.

But why?

Let me make a few guesses.

At one level, the explosive growth of museums may simply have a great deal to do with the growth in prosperity, in the desire for meaningful leisure activities, and in the expansion of our college-educated population, all of which have marked the postwar decades. At the Smithsonian, we have particularly benefited from the growth in national confidence in the era some have called the American Century. At least four of our Smithsonian museums—the National Museum of American History, the National Museum of American

Left: The preservation team works on the Star-Spangled Banner in a customized conservation laboratory at the National Museum of American History. This large-scale conservation effort, supported through a public-private partnership, will preserve the flag for future generations. (Photograph by Jeff Tinsley)



The Chandra X-ray Observatory, with its high-resolution camera built by the Smithsonian Astrophysical Observatory, is returning stunning images that give astronomers an expanded view of the universe.

Art, the National Portrait Gallery, and, above all, the National Air and Space Museum—burst forth out of that need to represent our national pride. Other museums around the country have come to express civic, regional, community, and ethnic pride in the same spirit.

As a corollary, I suspect museums have come to be places of validation in a society that has seen the erosion of many social institutions traditionally representing trust and authority. While religion and family retain their strong foundations for many Americans, other Americans are experiencing uncertainty and drift. Museums have always been places where society asserts that certain things are important. But increasingly, all of society, not just traditional elites, look to museums and simi-

lar organizations to recognize values, to represent permanence in a changing world, and in general just to sort out what matters.

This process has proven particularly vitalizing for many of America's ethnic communities. The Museum of African American History in Detroit has become a crucial institution in the life of its community. The United States Holocaust Memorial Museum has pioneered a way to sort out one of the darkest chapters in human existence, not only for the Jewish community but for the nation as a whole. And the Japanese American National Museum in Los Angeles has defined for its community and the world at large the nature of the Japanese American experience.

Many in the museum world are embracing a new notion of public

service that is proactive. Increasingly the argument is being made that museums must demonstrate their usefulness to their communities. It is no longer enough to simply represent the good and the beautiful. In a speech earlier this year, my Smithsonian colleague, Stephen Weil, imagined at least some of the goals museums must aspire to:

Museums can provide forms of public service that are all but infinite in their variety. Museums can inspire individual achievement in the arts and in science, they can serve to strengthen family and other personal ties, they can help communities to achieve and maintain social stability, they can act as advocates or play the role of mediator, they can inspire respect for the natural environment, they can generate self-respect and mutual respect, they can provide safe environments for self-exploration and ever so much more.

Seeing museums as not only passive environments for inspiration but actual problem solvers for American society is a new and exciting approach. Sometimes the goals are quite targeted. I noticed recently, for example, that the Drug Enforcement Administration has just created what amounts to a museum on addiction to show the terrible costs of a national blight and the strategies used to combat it.

But goals for museums can be very broad in scope as well. My own hope for the Smithsonian, and particularly for its National Museum of American History, is that it can play some part in healing some of the fractures in our social framework, in creating an inclusive sense of national identity in the new century. That may, in fact, be our most important task.

I had the opportunity to make this point in the presence of President and Mrs. Clinton at a ceremony launching our effort to conserve the Star-Spangled Banner:

We at the Smithsonian recognize our roles as custodians of our most loved national treasures. But we see as an extension of that responsibility our obligation to provide a national place where the many communities of America can learn about each other and honor each other's past and present. We are bound together as a people not in uniformity but in shared hope and, if we get it right, mutual respect.

There is one sphere of public service for which the value of museums is just beginning to be understood—that of public education. We understand, of course, that museums have long had an important role in what is called informal education. They are, after all, places to discover and to learn about the world. But the emerging museum of the future, which takes its educational responsibilities seriously, will find itself more and more a full participant in classroom education. As I described in my 1997 report, this responsibility goes beyond the important task of providing materials that are useful to teachers. The Smithsonian, as I mentioned, in the fall of 1996 forged a partnership with the District of Columbia Public Schools to establish two Museum Magnet Schools, one elementary and one middle school. Students in these schools collect, study, and interpret objects to learn science, art, and geography, among other subjects. Like the curators they resemble, the young people conduct research and then choose ways to communicate their discoveries to others.



With a traditional blessing, ground was broken for the National Museum of the American Indian on the National Mall, set to open in late 2002. Shown during the ceremony are (from left) Dwight Gourneau (Turtle Mountain Chippewa), Sen. Ben Nighthorse Campbell (Northern Cheyenne), Sen. Daniel Inouye, Smithsonian Secretary Emeritus Robert McC. Adams, Secretary I. Michael Heyman, museum director W. Richard West (Southern Cheyenne), Norbert Hill Jr. (Oneida), Alvin Josephy Jr., and Julie Johnson Kidd. (Photograph by Richard Strauss)

Often it is the private sector that has shown us how to reinvent our educational involvement. I am particularly intrigued by the recent partnership between our National Museum of Natural History and Voyager Expanded Learning, Inc., to create after-school and summer programs that enrich and enliven the educational experience. A particular favorite of mine is the four-week Smithsonian T-Rex program that involves such hands-on experience as the casting of dinosaur teeth to separate fact from fantasy under the guidance of scientists.

Equally exciting is our own Smithsonian Early Enrichment Center for preschoolers. Immersed in object-based education, these three- and four-year-olds are

exceeding expected achievement in all areas. Two-thirds of the center's preschoolers score in the 99th percentile in nationally normed science tests upon completion of the program. That's exciting by any standards and gives museums the hope of making a difference in ways we did not even suspect a decade ago.

That's the good news. But we need also to examine the challenges and uncertainties that museums face in the future. Challenges, of course, can lead to opportunities for reinvention, but we have to be aware of them and intelligent in our response.

Because museums have so many responsibilities and are the focus of so many expectations, the pres-



Using objects to explore, discover, and communicate is the essence of learning in the Smithsonian's two Museum Magnet Schools, a partnership with the District of Columbia Public Schools. Here, a student at Robert Brent Elementary School demonstrates his scientific findings to classmates and a parent. (Photograph by D. E. Hurlbert)



Expansion of the "electronic Smithsonian" continued with the opening of the Smithsonian Institution Libraries' Electronic Imaging Center, which makes rare volumes in the collections accessible everywhere. Libraries staff member Courtney Danforth shows Provost J. Dennis O'Connor and Libraries board members Shirley Gifford (left) and Nancy Wineland Castle how simple it is to use digital resources. (Photograph by Hugh Talman)

asures on staff and directors to clarify what it is they do and how to manage and increase their resources are growing at an incredible rate. We used to think of the ideal director of a museum as a professional risen from the ranks of one of its key scholarly fields, but now directors must deal with issues of management, fund raising, and political interaction unimaginable in quieter days. Take the questions of corporate sponsorship or the launching of business ventures. Each entails risks to an institution that values its integrity, but the risks can be handled, I think, and are outweighed by benefits. Taking on these new challenges represents a new way of thinking that incorporates ideas of true partnership with the private sector, involving strategies for using the marketplace without going down pathways that conflict or seem to conflict with our mission.

There's another challenge to be met, one that also creates its fair share of worry among my colleagues. It is the increasing competition for the public's attention from the many dimensions of entertainment available on television or movie screens, in the great theme parks, and even in the retail universe represented by Niketown or the Hard Rock Cafés around the nation and the world. A recent article in the *Harvard Business Review* has created a sensation in both the museum and the retail worlds by heralding the arrival of what the two authors call "the experience economy." Cultural institutions must increasingly appeal to an audience making choices among a variety of experiences and must learn not only to recognize this role but also explicitly to define what is unique and valuable in the educational and aesthetic experiences they offer.



Learning from firsthand experience with the real thing, students examine objects in the National Museum of Natural History's Janet Annenberg Hooker Hall of Geology, Gems, and Minerals. (Photograph by Justin Lane)

I am one who believes that cultural institutions have a responsibility to engage actively with the popular culture while not confusing our purposes with those of the commercial world. One of my initiatives that has surprised a number of traditionalists has been to open a discussion with Hollywood about possible partnerships in the creation of what I would call a quality brand in films, television, and possibly even theatrical performance. At the moment, I am optimistic that we can create programs with both educational and entertainment value.

We have curators working on Mel Gibson's next film, an American Revolutionary epic, *The Patriot*, now in production. We are also planning three films for television on the African American experi-

ence, with some of the best actors, producers, and directors in Hollywood. Museums can and must have influence far beyond their buildings.

Less surprising but equally important is my commitment and that of my colleagues in other museums to use the latest technologies to make available what we have to offer in new ways to audiences throughout the nation and the world. One of my first statements as Secretary was to announce my hope to create an electronic Smithsonian, and I have seen our Web site become one of the most visited cultural sites in the world. We are committed to digitizing millions of our objects in order to guarantee universal access to our collections, only 3 to 4 percent of which we can actually display.

But digitization is, of course, just the beginning. We can all foresee a future when not only flat images but the full three dimensions of objects can be easily communicated electronically so they can be explored in all their wonderful complexity. We have already experimented at the Smithsonian with a CD-ROM that effectively uses impressive 3D technology. We will also, I am convinced, one day have curators able to create cyber-exhibitions that use the unique properties of that medium to connect objects to contexts in space and time. Imagine, if you will, an object in our collection of Native American artifacts returned visually to the world that created it hundreds of years ago, or a natural object morphed back to its place of origin in the natural world.



Steven Udvar-Hazy, president, CEO, and founder of International Lease Finance Corp. of Los Angeles, has pledged \$60 million to the National Air and Space Museum's Dulles Center. Shown here with the architectural model are (from left) Secretary I. Michael Heyman; Donald S. Lopez, the museum's acting director; Udvar-Hazy; and Robert L. James, chairman of the museum's National Board. (Photograph by Carolyn Russo)



A highlight of I. Michael Heyman's five years as Secretary was the Smithsonian's gala 150th anniversary celebration in 1996, which included this magnificent fireworks display. (Photograph by Beth Laakso)

The challenge here, of course, is not of imagination; we can meet that. The challenge that must be solved is resources. It is expensive to do what we must do electronically.

And it is not only the electronic world that will test our resources. Where will we find the funds to collect and conserve those millions of objects in our care? None of them are getting any newer. And what of the buildings to house them? The Smithsonian's National Museum of the American Indian requires, in addition to the museum we are building on the National Mall and the exhibition facility in New York, a large, separate resource center to house more than a million objects in ways that respect their preservation needs on the one hand and their many uses on the other. And to mention another problem, where do you put a jumbo jet or new spacecraft models? One of those could fill up an entire wing of the National Air and Space Museum on the Mall. So we build bigger and bigger facilities for them.

The issue of the economics of museum creation and preservation opens up a host of related issues as we contemplate our future as valued social institutions. How do we judge our usefulness, our reason to exist? When we are asked if we are well run, what do we say? What is our standard and process of accountability? These, as Steve Weil argues, are not a matter of insisting that museums look like the commercial world but only that they more clearly articulate their own goals and their basis for evaluating whether they are meeting them.

I found the summer 1999 issue of *Daedalus* devoted to the subject of museums to be fascinating precisely because it revealed that

museums are just now beginning to ask tough definitional and structural questions about themselves, much as has already happened in other contexts in the modern world. Think, for example, of the realignment of the information and global economy or of the continual reinvention of both our political parties.

One writer wondered whether to be called a museum a place had principally to house and display objects. Another wondered whether museums really do “shape anyone’s values, validate anyone’s identity, impose any lasting sense of order.” And another asked museums to add to their curatorial expertise “collaboration with filmmakers, game creators, artists, poets, storytellers.”

There was another challenge to traditional ways of thinking in *Daedalus* that I found particularly telling. Many museums, historically, have been quite territorial in their view of their responsibilities, more competitive than cooperative in the building and sharing of their collections. One of the Smithsonian’s initiatives in the last five years that I am most proud of is our Affiliations Program, which establishes partnerships with museums and planned museums throughout the country, making available to them Smithsonian collections and expertise. One example, and in fact the first of our arrangements, has been the cooperation of our National Museum of American History with a group in Bethlehem, Pennsylvania, to create in the former steel mills a place to exhibit America’s industrial history. Objects too big to display in the American History Museum will now take their place in the telling of one of our nation’s great stories.

These are the best and worst of times for museums. They are



“Devi: The Great Goddess” at the Arthur M. Sackler Gallery, among the exhibitions organized this year by the Smithsonian’s art museums, included *Prajnaparamita, the Perfection of Wisdom*, a wood sculpture from Nepal, ca. 16th century.

attracting enormous public attention; they are broadening the range of what they do; they are groaning under the weight of expectations and resource shortfalls; they are stirring and com-

plaining and aspiring and competing and sometimes ducking for cover. At the height of their popularity, they are wondering what they are.

I wouldn’t have it any other way.



REPORT OF THE BOARD OF REGENTS

This year, the Board of Regents welcomed two new members, Representatives Ralph Regula and Robert T. Matsui, who filled vacancies created by the departures of Representatives Bob Livingston and Esteban E. Torres. At year's end, Louis V. Gerstner Jr. resigned from the Board of Regents. Regents Barber B. Conable Jr., Hanna H. Gray, and Wesley S. Williams Jr. were appointed for successive statutory terms.

At the Regents' January 25, 1999, meeting, Secretary I. Michael Heyman announced his decision to retire at the end of the year. A Search Committee was formed under the cochairmanship of Howard H. Baker Jr. and Wesley Williams, with Hanna Gray, Barber Conable, Anne d'Harnoncourt, and Manuel L. Ibáñez. Smithsonian National Board Chair Frank A. Weil served in a nonvoting capacity. During the winter and early spring, the committee advertised the position widely, sought nominations through extensive correspondence and personal contacts, and consulted with staff and trusted advisers. At the May 10, 1999, meeting of the board, the committee discussed with the Regents a proposed list of qualities to be sought in an 11th Secretary and presented the leading possibilities among a group of 250 names. At the September 13, 1999, Regents' meeting, after some 13 interviews and exhaustive reference checks, the committee unanimously recommended Lawrence M. Small, president and chief operating officer of Fannie Mae, electing him to serve as Secretary effective January 23, 2000.

With assistance from the Secretary and their ad hoc Committee on Facilities, chaired by Wesley Williams, the Regents approved the Smithsonian's acquisition of property near the Old Patent Office Building. The site selected, the Victor Building, will house the programs and offices currently encroaching on public space in the Patent Office Building. It will also allow the Institution to relocate most offices from leased space. The Victor Building appears to offer the Smithsonian space at a significant savings over the long term. The Secretary and his staff will be raising funds to make this acquisition affordable.

The Board of Regents authorized the establishment of Smithsonian Business Ventures. Pursuant to the recommendations of the Regents' ad hoc Committee on Business chaired by Senator Baker, Smithsonian Business Ventures is a separate entity under the direction of its board and chief executive officer and the oversight of the Secretary and the Regents. Robert W. Fri, Thomas M. Kenney, Constance Berry Newman, M. Ronald Ruskin, Robert J. Thomas, and Anthony Welters were appointed by the Regents to the Business Ventures Board, and Chief Executive Officer Gary M. Beer serves as an ex officio member.

The Regents consulted with the Secretary throughout the year on progress toward a major national fund-raising campaign. It was particularly gratifying to see the Smithsonian National Board's Campaign Committee contributing to this year's substantial progress. During the course of the year, the Regents approved budget requests for fiscal years 2000 and 2001 and established the following endowment funds: the Edna F. Blum Endowment for general purposes of the Institution; the Krieg Drawings and Prints Endowment at the Cooper-Hewitt, National Design Museum; the Karl Hagan Fund for the National Air and Space Museum; and the National Zoo Endowment.

Left: Symbol of the Smithsonian, the Castle Building—with a statue of Joseph Henry near the north entrance—is a treasured landmark on the National Mall. (Photograph by Justin Lane)



Smithsonian Secretaries, past, present, and future, celebrated the groundbreaking for the National Museum of the American Indian (from left): Secretary-designate Lawrence M. Small, Secretary I. Michael Heyman, and Secretary Emeritus Robert McC. Adams. (Photograph by Hugh Talman)

The Regents were pleased to confer on Professor Ikuo Hirayama membership in the Order of James Smithson in recognition of his outstanding contributions to the Freer Gallery of Art. The Regents also voted to present Samuel P. Langley Medals to Apollo 11 astronauts Neil Armstrong, Edwin "Buzz" Aldrin, and Michael Collins in commemoration of their pioneering mission to the Moon.

Much of the Regents' work between meetings was accomplished by their standing committees, including the Executive Committee, the Nominating Committee, the Audit and Review Committee, the Investment Policy Committee, and the Personnel Committee. As the year drew to a close, the Regents considered the complexities of the Smithsonian's financial management and decided to establish a new ad hoc Commit-

tee on Financial Affairs to recommend to the board the appropriate roles and responsibilities of a standing committee on finance.

The Regents established a National Board for the Smithsonian Center for Latino Initiatives and an Advisory Council of the Center for Folklife and Cultural Heritage. They expanded the Board of Trustees of the Hirshhorn Museum and Sculpture Garden as authorized by the Omnibus Appropriations Act for fiscal year 1999. The Regents were mindful of the diligence of many Smithsonian advisory boards. In recognition of the importance of these contributions, the Regents made the following appointments and reappointments: Siddharth Bhansali, Elizabeth Moynihan, and Michael Sonnenreich to the Visiting Committee of the Arthur M. Sackler Gallery; Elizabeth Ernst Meyer and

Frank Pearl to the Visiting Committee of the Freer Gallery of Art; Elliot Lawrence, Brian S. Leyden, and Frieda Rosenthal to the Commission of the National Museum of African Art; Jorge Batista, William Drenttel, Joanne duPont Foster, Elaine La Roche, Jeffrey T. Leeds, Nancy Marks, Kenneth Miller, and Arthur Ross to the Board of Trustees of the Cooper-Hewitt, National Design Museum; Bernadette Berger, Ann Cousins, Ruth Sulzberger Holmberg, Jesús Moroles, David M. Silfen, and Carole Slavin to the Commission of the National Museum of American Art; Anne B. Baddour, Eugene A. Cernan, Frank A. Daniels Jr., Stanley Hiller, Thomas G. Pownall, Allen E. Puckett, Richard T. Schlosberg III, and Patty Wagstaff to the National Air and Space Museum's Dulles Center National Board; Paul K. Dayton, Henry L. Diamond, Charles McC. Mathias, and William R. Sweeney Jr. to the Smithsonian Environmental Research Center Advisory Board; Jane Beck, Pat Jasper, Barbara Kirshenblatt-Gimblett, Bernice Johnson Reagon, Gilbert Sprauve, Jack Tchen, and Ricardo Trimillos to the Advisory Council of the Center for Folklife and Cultural Heritage; Anita DeFrantz, David M. Fields, and Donald Lubin to the National Museum of American History Board; Paula Apsell, Isabella Cunningham, Thomas Eisner, William Ellis, James McClure, Robin Martin, James Patton, Desiree Rogers, and Howard Williams to the National Museum of Natural History Board; Susan Hager, Michael Hayman, Norman Mineta, Beth Stevens, Richard Thornell, and Kathleen Wagner to the Smithsonian Environmental Research Center Advisory Board; Richard E. Gray, John B. Henry, and Margery

F. Masinter to the Smithsonian Institution Libraries Board; Eloise Cobell, Vine Deloria, Peter Johnson, Loretta Kaufman, Henrietta Mann, and Ofelia Zepeda to the Board of Trustees of the National Museum of the American Indian; Wilson Hulme II, Myron Kaller, Barbara R. Mueller, Betsy Towle, and Irwin Weinberg to the Council of Philatelists of the National Postal Museum; Rudy Beserra, Gilberto Cardenas, Jesús Chavarría, Miriam Cruz, Roberto Cruz, Olga García, Sandra Guzman, Gema Hernández, Abel López, Mónica Lozano, Edward James Olmos, H. R. Bert Peña, Ricardo Romo, Esteban E. Torres, Carlos Tortolero, Joseph Wiscovitch, Raul Yzaguirre, Fernando Zazueta, and Teresa Zubizarreta to the Smithsonian National Board for Latino Initiatives; and Laura Lee Blanton, L. H. "Hacker" Caldwell, Frank A. Daniels Jr., Fredric C. Hamilton, Norman Y. Mineta, Henry R. Muñoz III, Nancy Brown Negley, Mary Ourisman, James Patton, Thomas F. Pyle Jr., Eric de Rothschild, A. R. Sanchez, and Jackson Tai to the Smithsonian National Board.

STAFF MILESTONES

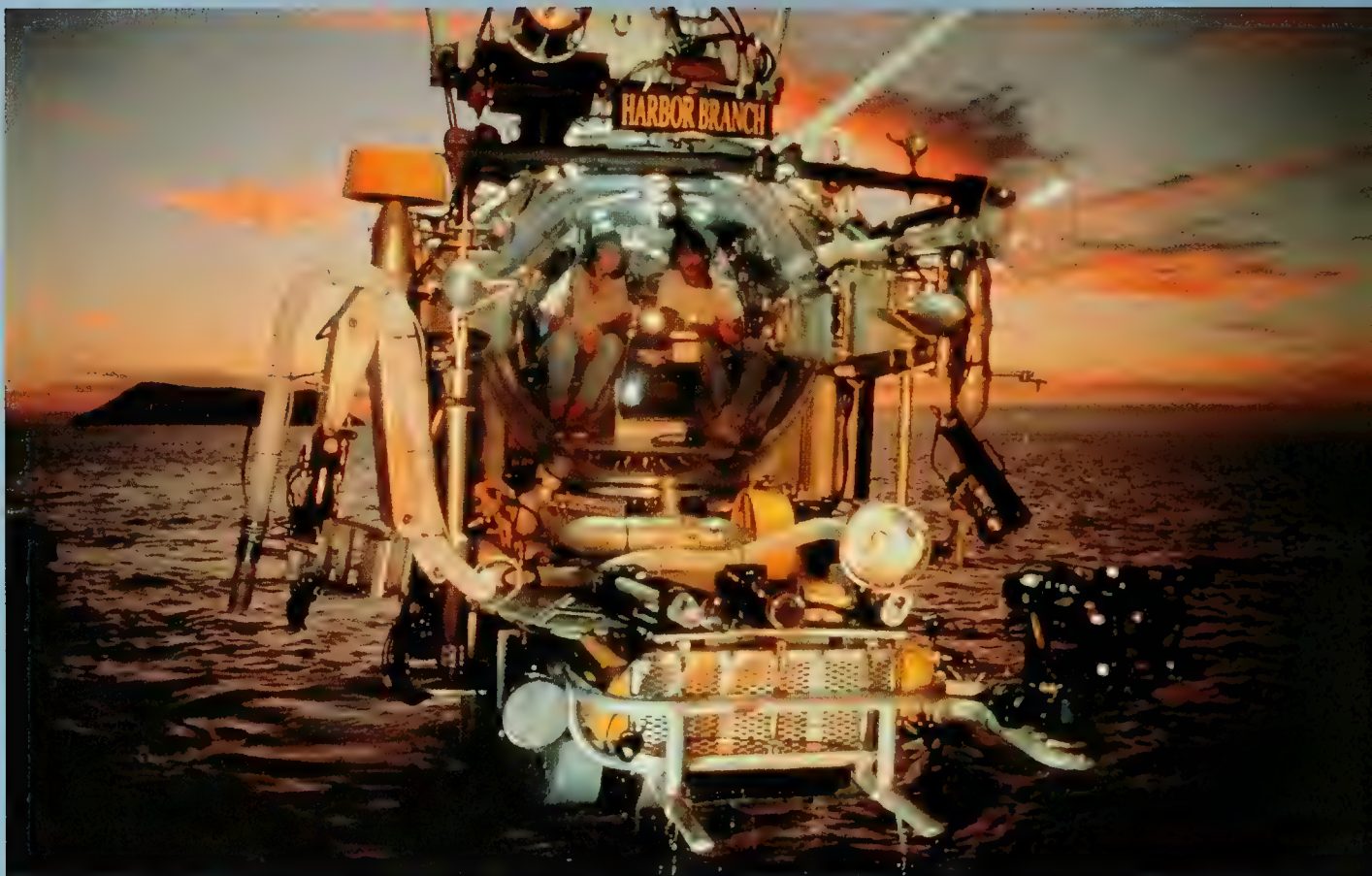
The Smithsonian suffered a huge loss this year with the death of Donald D. Engen from a tragic accident in his sail plane over Nevada in July. In three short years, Engen became a much loved and admired director of the National Air and Space Museum, the capstone to his marvelous career in naval aviation, air safety, and the Federal Aviation Administration. His most memorable contribution, his passion for and advancement of the Dulles Center, will long be remembered. Thankfully, Deputy Director Donald S. Lopez again stepped in as acting director of the museum.

The Institution proudly welcomed Gary M. Beer to the new position of chief executive officer of Smithsonian Business Ventures. Beer brings vast experience to the challenges of ensuring that this new organization succeeds to the benefit of the entire Institution. Edward Knapp was recruited as the new comptroller, George Van Dyke was tapped to be chief of information technology operations, and Peter Cannell was

appointed director of the Smithsonian Institution Press.

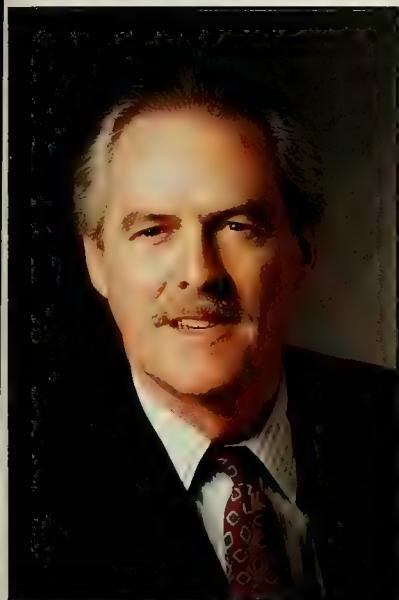
The Secretary's Gold Medal for Exceptional Service was presented to Irwin Shapiro for his outstanding work at the Smithsonian Astrophysical Observatory and to Derrick Ross for his outstanding work at the Office of Physical Plant. Both received their medals from the Secretary on June 15, 1999, at the Smithsonian's first Day of Excellence celebration.

The ongoing contributions of countless additional employees and volunteers deserve recognition as well. Public servants—from custodians to curators, astrophysicists to accountants, and engineers to public information officers—are the real backbone of the Smithsonian. As the Institution prepares for the new millennium, all Smithsonian supporters have reason to be grateful to this cadre who will chart its course and determine its destiny.



REPORT OF THE PROVOST

J. DENNIS O'CONNOR



Provost J. Dennis O'Connor
(Photograph by Rick Vargas)

Each year, the reports from the Smithsonian's museums and research institutes present an evolving portrait of an Institution dedicated to its traditional mission—the increase and diffusion of knowledge—and committed to engaging and serving a broad audience. Those complementary emphases are especially apparent this year. On the one hand, the Smithsonian's fundamental activities—research, education, and stewardship of the national collections—seem more impressive than ever in their scope and substance. On the other hand, the Institution is actively looking for ways to broaden access to its extraordinary resources and intensify its already significant presence in the worlds of the sciences, art, and the humanities. As the Smithsonian maintains a focus on excellence in activities of collection and research, we are simultaneously turning outward, seeking greater public engagement in all that we have to offer.

From the Smithsonian's base in Washington, to a barrier reef in the Caribbean, to the far reaches of the cosmos, the Institution's cutting-edge research continues to break new ground. So, too, does our commitment to make research resources and research findings widely available. Here in Washington, the Smithsonian has acquired the Victor Building, which will be home to staff offices for the National Museum of American Art, the National Portrait Gallery, and the Archives of American Art, as well as a planned Center for American Art. This major research facility will welcome scholars and the interested public who want to study research materials and curatorial records related to the history of American art. On Carrie Bow Cay in Belize, the National Museum of Natural History this year dedicated its rebuilt field station, which is considered one of the world's leading facilities for the study of coral reefs. Research from this remote one-acre island contributes to our understanding of the diverse and fragile barrier reef ecosystem, and ultimately to its preservation. The images of cosmic phenomena now being returned from the powerful Chandra X-ray Observatory are amazing even to scientists at the Smithsonian Astrophysical Observatory, home of Chandra's flight operations control center. Anyone with Internet access can examine a changing selection of these images on the project's Web site, accessible from the Smithsonian's home page.

There is no question that electronic access is revolutionizing the way the Smithsonian does business. By sharing resources through the Web or cable networks, we are extending our service in ways that were unimaginable only a few years ago. The online publication of digital editions of rare books, for instance, brings illustrated volumes from the Smithsonian Institution Libraries' collection to a worldwide audience while reducing the handling of fragile materials. The Libraries' Web site is a fast-growing "electronic library" that attracts everyone from curious youngsters to advanced scholars. Elsewhere in the Institution, electronic education initiatives are helping us reach more students and teachers than ever. As an example, this year students in more than 6,500 middle schools participated via cable broadcast in a program on the African American inventor Lewis Latimer, developed by the Jerome and Dorothy Lemelson Center for the Study of Invention and Innovation at the National Museum of American History.

Left: Smithsonian marine biologist Carole Baldwin and pilot Don Liberator sit in the cockpit compartment of the Johnson Sea-Link submersible preparing for their nighttime dive during the filming of *Galapagos*, a Smithsonian Institution and Imax Limited Presentation of a Mandalay Media Arts Production. (Photograph by Peter Coan)

The Smithsonian's capacity for research and public education is linked to stewardship of the national collections, which require effective management, careful preservation, and continued development. This year, for example, the Star-Spangled Banner Preservation Project in the National Museum of American History invited the public to observe and learn about the complex conservation of this national icon, while every Smithsonian museum added objects to their collections, opening exciting possibilities for research, exhibitions, and education.

Across the Institution, there are many more examples of an outward focus. The Smithsonian Affiliations Program has initiated inno-

vative collaborations with museums in communities around the country, sharing both objects and expertise. Through a variety of activities, we are dedicated to making the art, history, and culture of Latino, Asian Pacific American, and African American communities an integral part of the Institution. And the Smithsonian Institution Traveling Exhibition Service continues its 47-year tradition of taking the Smithsonian on the road to every state.

If the reports on the following pages leave a collective impression, it is that the boundaries that once defined the Institution are disappearing. Americans who once knew us best as buildings on the National Mall can now add

another dimension to their direct experience with museum objects and exhibitions. They can see Smithsonian artifacts in their hometown museums, browse our Web site for virtual exhibitions and nuggets of information, or take electronic field trips without leaving their classrooms. Research by Smithsonian scientists contributes to major advances in nearly every discipline, including medicine, marine biology, and the conservation of endangered species. With fewer limitations of place and time, we have extraordinary potential to extend the boundaries of knowledge, while at the same time reaching out to engage more and more people in what the Smithsonian offers.

MUSEUMS AND RESEARCH INSTITUTES

ANACOSTIA MUSEUM AND CENTER FOR AFRICAN AMERICAN HISTORY AND CULTURE

Steven Cameron Newsome,
Director

It was the Year of Spirituality for the Anacostia Museum and Center for African American History and Culture. To explore the rich African American tradition of worship, praise, and keeping faith at the center of life and community, in-house historians and curators created exhibitions, workshops, lectures, and a series of music, dance, and theater performances.

■ Building on the momentum created by the exhibition "Speak to My Heart: Communities of Faith and Contemporary African American Life," the museum produced and released its first compact disc recording, *Praise the Lord! Gospel Music in Washington, D.C.* Project coordinators selected eight vocal

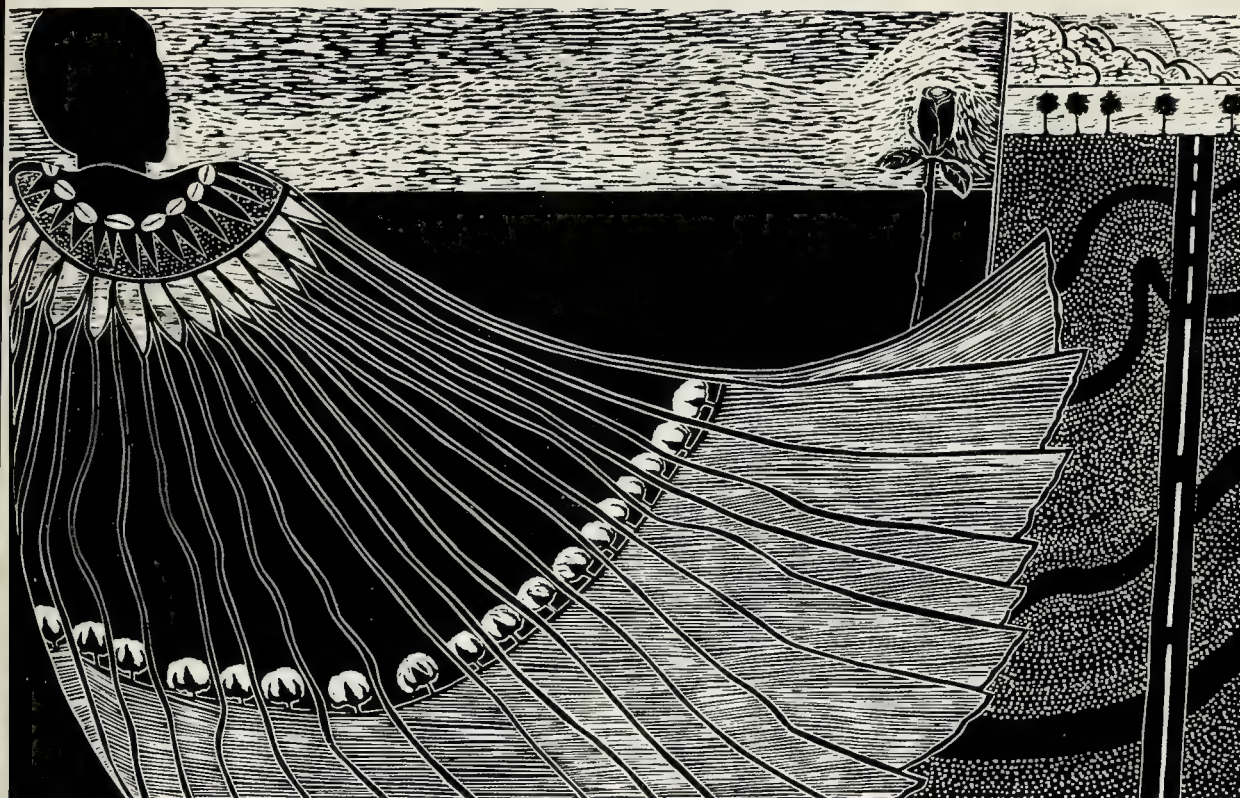
ensembles and 15 songs to display the creative and spiritual continuity that runs from traditional hymns through the rousing rhythm and blues now standard in contemporary gospel. *Billboard* magazine called the Smithsonian Folkways release "indispensable to aficionados and a perfect starting place for anyone just discovering the rich heritage of gospel music."

■ With the exhibition "Locating the Spirit: Religion and Spirituality in African American Art," the museum showed how art gives a clear voice to complex and personal expressions of faith. Curator Deborah Willis assembled some 115 paintings, photographs, sculptures, and textile pieces to spotlight the impact of more than 70 African American artists, including Henry Ossawa Tanner, William H. Johnson, Sister Gertrude Morgan, Romare Bearden, Chester Higgins Jr., and David C. Driskell.

■ "Locating the Spirit" inspired and served as the backdrop for the 10th annual James A. Porter Colloquium on African American Art and Spirituality.

The museum collaborated with the Howard University Department of Art to bring 700 participants to a three-day symposium featuring lecture-demonstrations by some of the nation's major artists and art scholars. Among the presenters were 20 artists whose work was exhibited in "Locating the Spirit." Named for James A. Porter (1905–70), a former chair of the Howard art department who produced the nation's first in-depth scholarship in African American art history, the Porter Colloquium is now an annual feature of the museum's educational programming.

■ The museum also made a deeper and more intense examination of the art and cultural issues of Africa. In its first collaboration with the John F. Kennedy Center for the Performing Arts, the museum organized an exhibition distilling more than a century's worth of photographs taken by artists born and based in Africa. "Revue Noire: Africa by Africans" explored diverse esthetics and techniques from a wide range of places and photographers, created a fresh view of the African family, and



Washington artist Winston Kennedy created this 1989 woodblock print to shed light on the tradition of African-based religions in the United States. The print was included in "Locating the Spirit: Religion and Spirituality in African American Art," an exhibition organized by the Anacostia Museum and Center for African American History and Culture. (Photograph courtesy of the artist)

presented studio portraiture rarely seen in the United States.

■ In a first-time collaboration with the National Museum of African Art, the Anacostia Museum and Center helped present "Wrapped in Pride: Ghanaian Kente and African American Identity." For its part of the two-sited exhibition, the museum examined how Africa's most popular textile art has become a vital part of contemporary life in America, used in worship services, formal ceremonies, and home decor.

■ February's Black History Month observances got an unusual launch as a crowd of about 16,000 turned out for the debut of the Capital Children's Carnival. With a challenging Black History Month Quiz as the centerpiece—featuring the D.C. delegate to the House of Representatives Eleanor Holmes Norton as quiz master—the day's events included hands-on arts and crafts, storytelling, folk dancing from Africa, the Caribbean, and South America, and a

carnival parade with participants wearing the masks and costumes they had made that day.

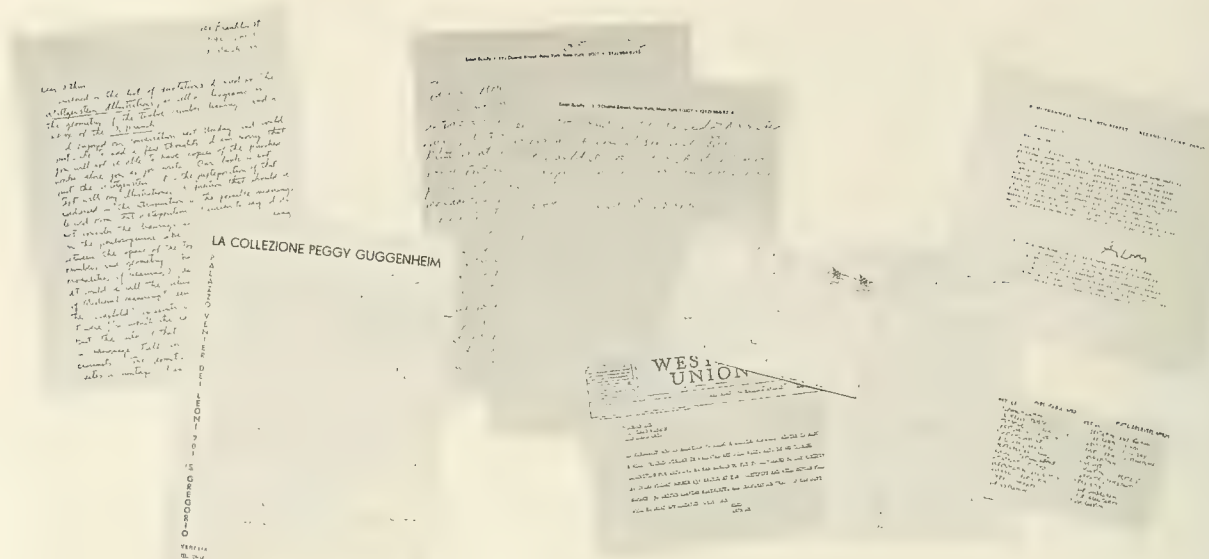
ARCHIVES OF AMERICAN ART

Richard J. Wattenmaker, Director

The Archives of American Art is the world's largest source of documentary materials on the visual arts of the United States. Established in 1954 to enable and encourage research in American art history, it has grown to include more than 14 million items. The collection is housed in Washington, D.C., with microfilm copies of many documents made available in reference centers and through national and international library loans. The Archives actively seeks, collects, preserves, and microfilms original source materials for study

by scholars, students, curators, and collectors and encourages research in American art and cultural history through publications and public programs. The Archives' resources are available online at www.si.edu/artarchives.

■ In 1999, the Archives completed a reorganization to streamline its structure, realign management responsibilities, expand membership, and increase fund-raising activities in support of collecting, processing, and accessibility. To this end, the new position of assistant director, membership and development, was created, the first development position devoted full time to fund raising. Among the immediate results of the reorganization was the closure of the New England Regional Center in Boston; reference services continue at the Boston Public Library, where the Archives' microfilms have



Letters and telegrams from noted artists and art critics are among the materials that make the Archives of American Art a rich research resource in American art history. (Photograph by Steven Tucker)

been available since 1994. Researchers may access the Archives' holdings during the library's regular public hours. Also closed was the Midwest Regional Center in Detroit. Its distribution of microfilm through the Interlibrary Loan Program has been consolidated with central reference services in the Washington, D.C., headquarters.

■ The Archives contracted with art historians in New York and New England to work on the first of many targeted collecting projects. Among the important collections of documents added to the Archives' holdings is the final installment of the Marcel Breuer (1902–81) Papers. Also collected were the first installment of the papers of art historian Robert Rosenblum (b. 1927), the papers of New England artist Marion Huse (1896–1967), the papers of artist Stephen Etnier (1903–84), and additions to the John Steuart Curry (1897–1994) Papers. The Archives also acquired the papers of Mildred Baker (1905–99), who worked on the Federal Arts Project from 1935 to 1943, and the papers of artist Abbott Handerson Thayer (1849–1921). Oral history interviews were conducted with 92-year-old

artist Charles Biederman (b. 1906) and photographer Paul Caponigro (b. 1932).

■ Because of the ongoing renovation of the Patent Office Building, the Archives relocated its Washington offices to the Aerospace Center, one block from the National Mall. Large, climate-controlled rooms facilitate the processing of archival documents, and consolidated reference services provide access for researchers to more than 8,000 reels of microfilm.

■ The Archives hosted a gala benefit dinner that honored *TIME* magazine art critic Robert Hughes. Henry Grunwald served as honorary chairman, and Mr. and Mrs. William Gates Sr. were cochairmen. The evening's events included the opening of the exhibition "The Critic Sees: A Century of Art Criticism from the Archives of American Art," which highlights the contributions of 12 American art critics whose papers are in the Archives' collections, and the presentation of the first annual Lawrence A. Fleischman Award for Scholarly Excellence in the Field of American Art History to John Wilmerding of Princeton University.

■ Extending its participation in the

Smithsonian's Latino initiatives, the Archives published *A Finding Aid to the Tomás Ybarra-Frausto Research Material on Chicano Art, 1965–1997*. These papers provide invaluable primary documentation for understanding Chicano art and culture. Ybarra-Frausto, former chair of the Smithsonian's Latino Oversight Committee and chair of the Smithsonian Council from 1994 to 1997, received the Joseph Henry Medal for outstanding service to the Institution.

■ The Archives is currently engaged in a pilot project employing encoded archival description (EAD) to encode 50 of its finding aids. EAD is a digital format that will make the finding aids accessible to researchers worldwide on the Web. A researcher can search encoded finding aids individually or in combination with the growing number of similarly encoded finding aids contributed by other archival repositories. Once encoded in EAD, the finding aids will be contributed to the Research Libraries Group Archival Resources service, providing even greater accessibility to the Archives' rich holdings.

ARTHUR M. SACKLER GALLERY

Milo C. Beach, Director

The Arthur M. Sackler Gallery and the Freer Gallery of Art together form the national museum of Asian art for the United States. The Sackler, which opened in 1987, expanded the range of Asian art activities at the Smithsonian by embracing contemporary art and a wide range of media and artistic practices while developing an active program of international loan exhibitions.

■ The gallery received the Dr. Paul Singer Collection of Chinese Art of the Arthur M. Sackler Gallery, Smithsonian Institution, a joint gift of The Arthur M. Sackler Foundation, Paul Singer, the A.M.S. Foundation for Arts, Sciences, and Humanities, and the Children of Arthur M. Sackler. The collection includes some 5,000 works in jade, bronze, ceramic, ivory, wood, and other materials dating from the fourth millennium B.C. to the 20th century. Of particular interest is a group of objects from the state of Chu in ancient southern China. Archaeological discoveries have given the formerly obscure Chu culture new status as one of the most exciting research topics in ancient Chinese art history.

■ "Devi: The Great Goddess," an exhibition organized by the Sackler Gallery, brought together loans of important works of art from Europe and the United States in the first major examination of the goddess in South Asian art and culture. Programs of music, dance, and song, a chamber opera, and a one-day symposium featuring scholars from India and the United States provided insight into the varied and complex manifestations of Devi, as the goddess is commonly known.

■ The Sackler and Freer Galleries revived the Occasional Papers series, which advances new theories in art-historical and conservation research, with two publications this year. *Dara-Shikoh Shooting Nilgais: Hunt and Land-*

scape in Mughal Painting, by Ebba Koch, adjunct professor of Islamic and Indian art history at the University of Vienna, Austria, analyzes a painting in the Sackler collection. *The Jesuits and the Grand Mughal: Renaissance Art at the Imperial Court of India, 1580–1630*, by Gauvin Alexander Bailey, assistant professor of Renaissance and Baroque art at Clark University, accompanied a Sackler exhibition that examined the enduring effects of cultural exchange between Jesuit missionaries from Europe and the Mughal emperors of northern India.

■ Japanese art historian Toshie Kihara, an official of Japan's Agency for Cultural Affairs, received the biennial Shimada Prize of \$10,000 for distinguished scholarship in the history of

East Asian art, awarded jointly by the Sackler and Freer Galleries and the Metropolitan Center for Far Eastern Art Studies in Kyoto, Japan. Kihara, one of 21 entrants, won for her two-volume treatise on the Japanese painter Kanō Tan'yū, whom art historians regard as the most significant painter of the early Edo period (1615–1716). *Yūbi no tankyū: Kanō Tan'yū ron (The Search for Profound Delicacy: The Art of Kanō Tan'yū)* (Osaka, Japan: Osaka Daigaku Shuppanki, 1998) is the first critical scholarly interpretation of Tan'yū's contributions to the history of Japanese art.

■ This year's exhibitions at the Sackler, including "Devi" and "The Jesuits and the Grand Mughal," offered varied stylistic and thematic interpretations of the land, peoples, and monuments of

Among the more than 5,000 objects in The Dr. Paul Singer Collection of Chinese Art of the Arthur M. Sackler Gallery, Smithsonian Institution, is this ritual wine server with bird-topped lid from the Shaanxi-Shanxi Provinces of China, Western Zhou dynasty (ca. 950–850 B.C.). The bronze teapot-like container is decorated with many animal forms. (Photograph by Otto Nelson)



South Asia, both by indigenous artists and by foreigners recording their impressions of the region. Paintings loaned by the Museum Reitberg Zurich presented work by the Indian artist Nainsukh for his royal patron. Woodblock images of India and Southeast Asia by Japanese artist Yoshida Hiroshi were based on his travels in 1930. All but one of the 32 prints in the exhibition were gifts from H. Ed Robison in memory of Katherine W. Robison, and one was given in 1986 by Mr. and Mrs. Harold Horowitz. Another exhibition featured 19 watercolors by the Australian architect Robert Powell showing the stunning architecture and desolate landscape of the Himalayan region known as Mustang.

CENTER FOR FOLKLIFE AND CULTURAL HERITAGE

Richard Kurin, Director

The Center for Folklife and Cultural Heritage joins research with community service and educational outreach to promote the understanding and continuity of diverse contemporary grassroots cultures. A primary goal is to encourage participation in community culture and appreciation for its role in civil society. The center produces the annual Smithsonian Folklife Festival, Smithsonian Folkways Recordings, exhibitions, documentary films and videos, symposia, and educational materials. It also conducts basic ethnographic research and maintains the extensive Ralph Rinzler Folklife Archives and Collections. Programs are highly collaborative, and the training of community-based researchers is an integral part of them.

■ The 33rd annual Smithsonian Folklife Festival, held June 23–June 27 and June 30–July 4 on the National Mall, fea-



South African Ambassador Sheila Sisulu (center) joined in the program "South Africa: Crafting the Economic Renaissance of the Rainbow Nation" at the 1999 Smithsonian Folklife Festival. (Photograph by Jeff Tinsley)

tured three programs. In "Celebrating New Hampshire's Stories," cosponsored by Celebrate New Hampshire and the New Hampshire State Council on the Arts, demonstrations of draft animals, bridge building, and political traditions and concerts of French music, Scottish piping, and contra dance presented a surprisingly varied picture of the state. Special events included a barn raising and a fireman's muster. The focus of "Gateways to Romania," cosponsored by the Romanian Cultural Foundation,

was a 40-foot chapel. Sacred arts, including icon painting, were demonstrated, along with traditional ceramics, egg painting, and regional dances. "South Africa: Crafting the Economic Renaissance of the Rainbow Nation" showcased vibrant craft traditions that indicate the diversity of this new democracy. Murals, a Swazi hut, and a *shabeen* (clubhouse) were focal points of the site. This program was cosponsored by the South African Department of Arts, Culture, Science, and Technol-

ogy. The fifth annual Ralph Rinzler Memorial Concert featured the music and dance traditions of the Balkans and Caucasus, and another evening concert cosponsored by the National Museum of American History featured conjunto music. The Folklife Festival was supported by Bell Atlantic, Fleet Bank NH, Healthsource, Public Service of New Hampshire, Sanders, Tyco International, Fidelity Investments, Fisher Scientific International, Connex GSM, Coca Cola, General Electric, Chase Manhattan Bank, Romanian Development Bank, Timken Foundation, Bates Centrade Saatchi and Saatchi, Sorin Marposan, Nestor, Nestor & Kingstone Peterson, Cold Chain Impex SRL, and Zero International.

■ During the Folklife Festival, the center cohosted a conference with UNESCO titled "A Global Assessment of the 1989 UNESCO Recommendations on the Safeguarding of Traditional Culture and Folklore: Local Empowerment and International Cooperation." Participants from 35 countries and another 35 local observers discussed the 1989 UNESCO recommendations and proposed new recommendations for UNESCO consideration. The conference was supported by the U.S. Department of State, the Foreign Ministry of Japan, and the Rockefeller Foundation.

■ Smithsonian Folkways produced 25 new recordings, including *Woody Guthrie: The Asch Recordings*, volumes 1–4, *Taquachito Nights: Conjunto Music from South Texas*, and *Lead Belly Sings for Children*, and added two record companies, Fast Folk and Monitor, to its inventory. The approximately 350 titles from these two companies are now being distributed by Folkways.

■ Staff publications include Peter Seitel's *Power of Genre: Interpreting Haya Oral Literature* (Oxford), Olivia Cadaval's *Creating a Latino Identity in the Nation's Capital: The Latino Festival* (Garland), Senior Fellow Nancy Groce's *New York: Songs of the City* (Billboard), and Tom Vennum's film *Earl's Canoe*, which was honored with a CINE Gold Eagle Award.

■ A center traveling exhibition, "Cre-

ativity and Resistance: The Maroon Cultures of the Americas," opened at the National Civil Rights Museum in Memphis and is scheduled to tour through 2000. "This Land Is Your Land: The Life and Legacy of Woody Guthrie," organized in association with the center, opened in June at the Autry Museum of Western Heritage in Los Angeles.

■ Contacts with universities expanded this year to include an American studies seminar taught by center staff to George Washington University graduate students, sponsorship of three Rockefeller Fellows from Emory University, and support for six other junior and senior fellows.

COOPER-HEWITT, NATIONAL DESIGN MUSEUM

Dianne H. Pilgrim, Director

Cooper-Hewitt, National Design Museum, located in New York City, is the only museum in the United States devoted exclusively to historical and contemporary design. With a lively array of challenging exhibitions and publications, innovative education programs for children and adults, curatorial research, and collections acquisitions, Cooper-Hewitt continues a tradition of more than a century dedicated to exploring the meaning and impact of design on daily life.

■ As part of its goal to educate the public about design in the broadest, most accessible sense of the term, Cooper-Hewitt organized a major exhibition, "Unlimited by Design," that investigated the principles of universal design. This approach to the design of products, services, and environments seeks universal usefulness and access. Curators selected more than 150 contemporary design objects that serve diverse groups of potential users, accommodating as many cultural differences, individual abilities, and ages as possible, without physical or intel-

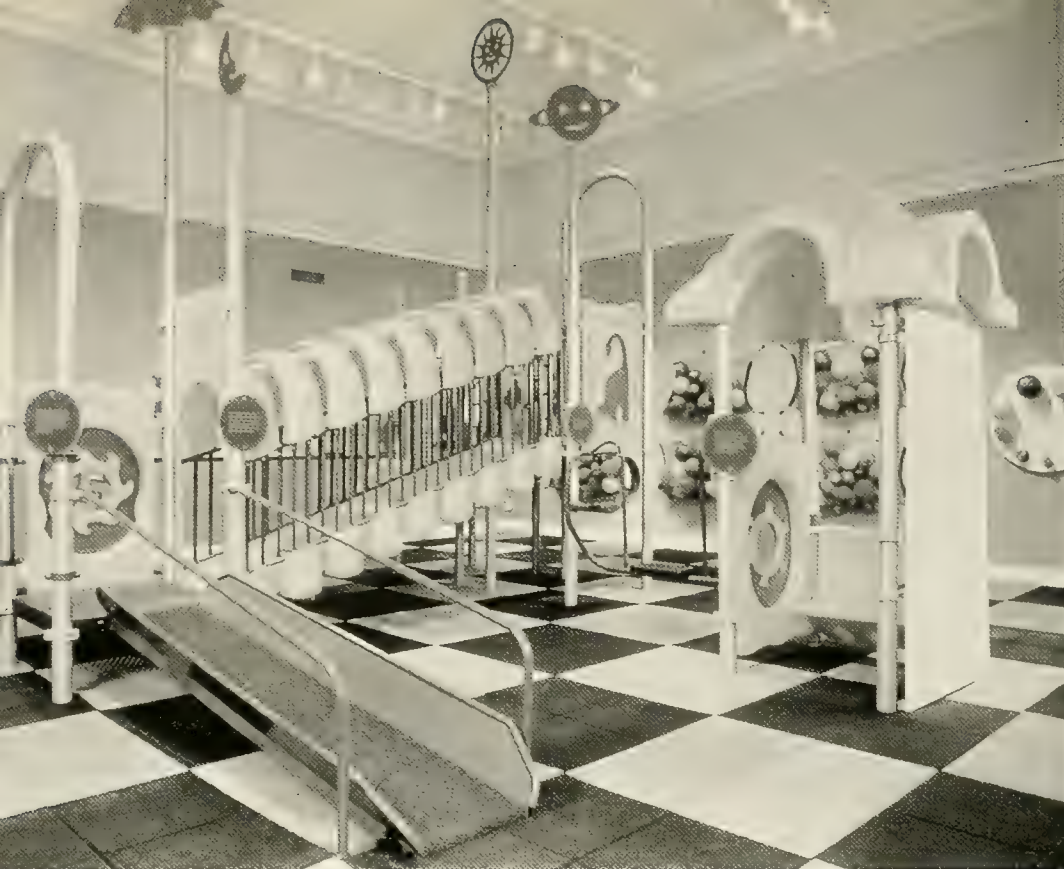
lectual barriers. Public programming included a major conference, "Universal Cityscape: Housing for the Age Boom," presented in collaboration with AARP, the New York City Department for the Aging, and MetLife. In addition to its enormous popular and critical success, the exhibition was selected for a Federal Design Achievement Award, one of only 35 projects to receive the National Endowment for the Arts' highest honor in design this year.

■ Fifteen prestigious stores in Manhattan—including Bloomingdale's, Geoffrey Beene, Bergdorf Goodman, Saks Fifth Avenue, Barneys, Christian Dior, and Macy's—presented an off-site exhibition called "The Window Show." Window display designers selected objects from the museum's world-renowned collections as points of departure for their design schemes. Conceived as a way to explore a ubiquitous yet rarely studied aspect of design, this unusual collaborative exhibition was seen by hundreds of thousands of passersby during one week in May.

■ The exhibition "The Architecture of Reassurance: Designing the Disney Theme Parks," organized by the Canadian Centre for Architecture, Montreal, and drawn from the archives of the Walt Disney Imagineers, was a stimulating examination of one of the most influential cultural forces in the worlds of entertainment and design in 20th-century America. The International Association of Art Critics cited the show as the best architecture exhibition of 1999 based on its presentation at Cooper-Hewitt.

■ To round out a calendar of diverse exhibitions, Cooper-Hewitt presented "The Huguenot Legacy: English Silver, 1680–1760" from the collection of Alan and Simone Hartman. Organized by Exhibitions International, the show boasted a magnificent offering of silver produced by the French Protestant silversmiths who fled to England because of religious persecution late in the 17th century.

■ The Education Department expanded its high school programs to create



The exhibition "Unlimited by Design" at the Cooper-Hewitt, National Design Museum featured nearly 150 contemporary products, services, and environments, including this children's play equipment, that were designed to enhance everyday activities. (Photograph by Andrew Bordwin)

"Design Directions," which taps the vast professional design resources in New York City to help high school students prepare for careers in the design professions and give them the tools to enter a design school or college. This comprehensive program fully engages students in the design process through sketching, problem solving, model building, project presentation, and critique while working with professionals in fashion, industrial, graphic, media, film, environmental, and interior design, as well as architecture and urban planning. Among the offerings are the intensive six-part "Studio-After-School" program and "Design Career Day," a one-day hands-on workshop with professional designers. "Design Directions" offers design college visits and application workshops, design studio visits, portfolio workshops, and internships.

FREER GALLERY OF ART

Milo C. Beach, Director

The Freer Gallery of Art and the Arthur M. Sackler Gallery together form the national museum of Asian art for the United States. The Freer also houses a specialized collection of 19th- and early 20th-century American art. Founder Charles Lang Freer (1856–1919) believed his American holdings were complete, and he prohibited additions. He realized, however, that great discoveries of Asian art might become available in the future, and so he allowed for acquisitions of outstanding examples.

■ Results of a four-year campaign to acquire works of Asian art culminated in the Freer's 75th anniversary exhibition, "Beyond the Legacy: Anniversary

Acquisitions for the Freer Gallery of Art," and an accompanying publication. The exhibition included more than 100 artworks selected from among anniversary gifts and supported purchases. An international symposium to mark the anniversary, "Asia in Museums: New Perspectives," was made possible by a generous grant from the Ellen Bayard Weedon Foundation.

■ Professor Ikuo Hirayama, president of the Japan Art Institute, Tokyo, was inducted into the Order of James Smithson for his contributions totaling \$11 million to the Freer and Sackler Galleries over the past decade. The induction ceremony was capped by the announcement of Hirayama's \$2.5 million gift to endow a major program for the conservation of Japanese painting at the Freer.

■ For the first time since it was purchased in 1931, all 28 feet of the Chinese handscroll *A Breath of Spring*, dated 1360, were unrolled and placed on exhibition to reveal the entire painting and its colophons, or commentaries. The scroll, among the most famous Chinese paintings in the Freer collection and the only known work by the Daoist recluse Zou Fulei, has inspired poetry by celebrated writers from Yang Weizhen (1296–1370), considered one of the greatest poets of the Yuan dynasty, to Canadian Michael Ondaatje, author of *The English Patient*. Yang wrote his poem directly on the scroll, while Ondaatje's poem, displayed nearby, served as a sort of modern colophon.

■ The world's largest and finest collection of prints—some 950 impressions—by the American expatriate artist James McNeill Whistler (1834–1903) is housed in the Freer Gallery. Whistler was regarded in his lifetime as the most accomplished etcher since Rembrandt and among the greatest printmakers in the history of Western art. "Whistler and the Hadens," a small exhibition of prints and drawings, included some of the artist's earliest etchings, made during his initially friendly but ill-fated association with his brother-in-law, Francis Seymour Haden (1818–1910).



The Freer Gallery of Art's "Arts of the Islamic World" includes this ceramic plate with a design of zinnias from Turkey, ca. 1525–50. The plate represents a type of underglaze-painted ceramic produced in the city of Iznik in northwestern Anatolia during the 16th century.

■ Forty members of the galleries' Friends of Asian Art became some of the first United States citizens to visit Iran for nearly two decades during a 17-day tour last spring. Led by four scholars of west Asian art and architecture, the travelers visited the ruins of Persepolis, the museums of Tehran, the monuments of Isfahan, and other high-

lights of Iran's rich and varied culture.

■ Guest curators Kathleen Soshu Lyons and Austin Babcock of the Washington branch of Urasenke Tradition of Tea, an international group dedicated to study and appreciation of the Japanese tea ceremony, selected 12 objects from the Freer collection for a small exhibition suggesting an imaginary tea gathering.

Lyons and Babcock supplemented the exhibition with four public demonstrations of the tea ceremony, one held in each season, to show how the passages of nature inspire the esthetic tone of the traditional ceremony.

An Anniversary Acquisition for the Hirshhorn

Acquired and installed in summer 1999, *Are Years What? (for Marianne Moore)*, 1967, a monumental steel sculpture by American artist Mark di Suvero (b. 1933), rises dramatically some 40 feet from a street-level section of the Hirshhorn Museum's Sculpture Garden. This 10-ton composition of industrial I-beams—with a suspended, moving V element—epitomizes di Suvero's gift for communicating human fragility in intractable, industrial materials. The title refers to a short poem celebrating life, by the American writer Marianne Moore (1887–1972).

Are Years What? (for Marianne Moore), considered one of the artist's greatest works, strengthens the Hirshhorn's impressive collection of monumental sculptures and was a fitting addition to the collection as the museum celebrated its 25th anniversary in 1999. Consistently included in retrospectives of di Suvero's work, it was most recently seen in a city-wide installation in Paris in 1997.

The sculpture was acquired in part through the Joseph H. Hirshhorn Purchase Fund and in part as a gift of the Institute of Scrap Recycling Industries, by exchange.

HIRSHHORN MUSEUM AND SCULPTURE GARDEN

James T. Demetrios, Director

The Hirshhorn Museum and Sculpture Garden, the Smithsonian Institution's museum of modern and contemporary art, is committed to increasing the awareness and understanding of art through acquisitions, special exhibitions, publications, research activities, public programs, and the presentation of the permanent collection in its galleries and outdoor exhibition spaces.

■ The museum ushered in its 25th anniversary year February 24 with the opening of "The Hirshhorn Collection at 25: Celebrating Modern and Contemporary Art," a complete reinstallation of paintings and sculpture in newly refurbished galleries. *Washington Post* critic Jo Ann Lewis praised the "provocative groupings" that reflected the Hirshhorn's emergence as a "vital and respected national museum of modern and contemporary art." Founding donor Joseph Hirshhorn (1899–1981) was remembered in a small archival show of 51 photographs, mostly inscribed, of artists and others friendly with him and his wife, Olga. An anniversary Open House on April 25 featured activities for families and a lecture by the director.

■ Financial support received from numerous entities reflects a general increase in fund-raising initiatives. A sampling of sponsors from 1999 includes the Canadian Embassy, Washington, D.C.; Pro Helvetia, the Arts Council of Switzerland; the Mondriaan Foundation, Amsterdam; the Institute for Foreign Affairs of the Federal Republic of Germany; the Luso-American Development Foundation; and Vivian and Elliot I. Pollock. The Andy Warhol Foundation for the Visual Arts, Inc., the Peter Norton Family Foundation, and Lannan Foundation have repeatedly supported Hirshhorn projects, as have numerous generous individuals.

■ The Hirshhorn's Board of Trustees experienced renewed energy and vigor following congressional approval, endorsed by the Regents, to expand from 10 to as many as 25 members. The board was saddened by the deaths of cherished longtime members and former chairmen Sydney Lewis and Jerome Greene. John Pappajohn of Des Moines, Iowa, joined the board in May, and Anthony T. Podesta of Washington, D.C., became a member of the Committee on Collections.

■ Tapping the pulse of contemporary art, the Hirshhorn's large solo shows in 1999 featured two American painters of the same generation—one working in realism and the other in abstraction—who are considered towering, influential figures today. "Chuck Close," on tour from the Museum of Modern Art in New York, was launched on October 15, 1998, with a well-attended lecture by the artist, whose evolution of an imagery focusing on monumental faces has been an exceptional feature of recent art. "Brice Marden, Work of the 1990s: Paintings, Drawings, and Prints," touring from the Dallas Museum of Art, opened on May 27. Marden's calligraphic *Cold Mountain* series and other evocative images influenced by Jackson Pollock and Asian art stand as testament to the dynamic persistence of abstraction.

■ The breadth and focus of education initiatives at the Hirshhorn continued to expand, reflecting a Smithsonian trend. The education staff introduced a Young Artist program for school groups, Art Explorers workshops for adults, the Improv Art on-site family workshop, a series of gallery tours by Washington-area artists, and a Poetry Slam competition for local poets held outdoors on the plaza. The public participated in workshops for writers and teachers and in a series of gallery talks by artists, staff, and art history graduate students. Art Night on the Mall, a five-museum program held Thursday evenings during the summer, again combined performances of Latin music outdoors with free films, gallery talks, and tours.



Mark di Suvero's monumental painted steel and cable sculpture *Are Years What? (for Marianne Moore)*, 1967, was acquired by the Hirshhorn Museum and Sculpture Garden in its 25th anniversary year. (Photograph by Lee Stalsworth)

■ The Hirshhorn's acquisitions program of modern and contemporary art was highlighted by *Are Years What? (for Marianne Moore)*, 1967, a major work by American artist Mark di Suvero (see sidebar). Important works by French artist Yves Klein and Japanese artist Yayoi Kusama were also among the year's acquisitions.

NATIONAL AIR AND SPACE MUSEUM

Donald S. Lopez, Acting Director

The National Air and Space Museum is the perfect place to witness the powerful pull that aviation and space exploration exert on the American imagination. It is a magnet for people of all ages, from every walk of life, and from every part of the country. It opened on July 1, 1976, and has become the most popular museum in the world, averaging more than 9 million visits a year.

The mission of the museum is to "memorialize the national development of aviation and space flight" by preserving and displaying the artifacts in the national collection, providing educational materials, and conducting research in aviation and space flight and their related technologies. The museum places the highest priority on its stewardship duties and understands the unique nature of aviation and space flight as a living history.



On October 29, 1998, museum visitors watched the launch of the space shuttle *Discovery*, carrying astronaut John Glenn and his fellow crew members, on high-definition monitors in the National Air and Space Museum's main exhibit halls. (Photograph by Eric Long)

■ The National Air and Space Museum and the Smithsonian community mourn the death of Vice-Admiral Donald D. Engen (USN, Ret.), 75, who had been director of the museum since July 1, 1996. Admiral Engen, whose contributions included accomplishing a major reorganization and raising funds to build the museum's Dulles Center, was killed in a motorized glider accident on July 13, 1999.

■ The museum received a pledge of \$60 million from Steven F. Udvar-Hazy, president, CEO, and founder of Inter-

national Lease Finance Corp. of Los Angeles. Udvar-Hazy's gift, which will be spaced over four years with the first installment of \$10 million to be made in 2000, is the single largest donation to the Smithsonian in its 153-year history. It is a philanthropic contribution from Udvar-Hazy, his company, and his family's foundation. The entire gift will go toward building the Dulles Center, the new restoration, education, and museum center scheduled to open in late 2003.

■ Scientists in the Center for Earth and

Planetary Studies (CEPS) recalibrated 25-year-old topographic data from *Mariner 10* images, showing that there was less tectonic cooling on Mars during its formation than previously suspected. CEPS scientists also studied Venus, using data from Magellan spacecraft and Earth-based radar to study surface processes on the planet.

■ At ceremonies in the museum on July 20, 1999, the 30th anniversary of the Apollo 11 mission, the Smithsonian presented one of its most prestigious awards—the Langley Gold Medal—to

the three Apollo 11 astronauts, Neil Armstrong, Buzz Aldrin, and Michael Collins. The ceremony took place in front of *Columbia*, the command module that carried the astronauts on their historic mission to the Moon. Smithsonian Secretary I. Michael Heyman read the citations as Vice-President Al Gore presented the awards.

■ A hot-air balloon and a satellite were among the museum's significant acquisitions. On October 29, a Motorola Iridium satellite, the first commercial satellite accepted into the permanent collection, went on display in the Beyond the Limits gallery. On September 23, the gondola of the Breitling *Orbiter 3*, the balloon in which Bertrand Piccard and Brian Jones made the first lighter-than-air circumnavigation of the globe, went on exhibit in the Milestones of Flight gallery.

■ The museum acquired one of the most significant space art collections in the world, donated by Frederick C. Durant III. This group of 63 paintings, by such notable space artists as Chesley Bonestell, Robert McCall, Alexsei Leonov, and Ludek Pesek, joins the more than 3,000 objects already in the collection. Objects from the museum's collection were also included in the new Artrain exhibition, "Artistry of Space," which began touring the country in the summer.

■ *And a Star to Steer Her By*, a 30-minute planetarium feature, and "GPS: A New Constellation," an exhibition on satellite navigation, opened October 17, 1998. The planetarium show, narrated by Sir Alec Guinness, describes the art and science of celestial navigation. The exhibition covers the Global Positioning System (GPS), a worldwide radio-navigation system formed from a constellation of 24 satellites and their ground stations. "Star Wars: The Magic of Myth," which closed on January 31, 1999, was seen by nearly 1 million people.

NATIONAL MUSEUM OF AFRICAN ART

Roslyn A. Walker, Director

The National Museum of African Art celebrates the rich visual traditions and extraordinarily diverse cultures of Africa and fosters an appreciation of African art and civilizations through its collections, exhibitions, research, and public programs.

■ The museum acquired several important works of art, including a rare set of polychromed wooden panels carved in high relief from the Nkanu peoples of the Democratic Republic of the Congo and a 92-pound D'mba mask from the Baga peoples of Guinea, one of the largest masks in all of Africa. The mask was donated to the museum by internationally known contemporary artist Armand Arman and his wife Corice, a fashion consultant and business manager. An important donation of 14 traditional sculptures from central and eastern Africa, the gift of New York businessman Lawrence Gussman, fills gaps in the museum's collection. These sculptures were showcased at the museum.

■ The Sylvia H. Williams Gallery,

devoted to contemporary African art, was the setting for the exhibition "Claiming Art/Reclaiming Space: Post-Apartheid Art from South Africa." The exhibition included a 23-foot-long collage, as well as paintings, prints, multimedia assemblages, videotapes, and an interactive artist's book. A South African film series that accompanied the exhibition attracted standing-room-only audiences.

■ Four large cast concrete screens by Nigerian artist Adebisi Akanj, donated to the museum in 1994 by Mr. and Mrs. Waldemar A. Nielsen, are being restored by the museum's conservation department. The screens will be displayed in 2000 in an exhibition focusing on several artists from the important Oshogbo art movement in southwestern Nigeria.

■ The exhibition "Wrapped in Pride: Ghanaian Kente and African American Identity" was a unique collaboration between the National Museum of African Art and the Anacostia Museum and Center for African American History and Culture. The two-sited exhibition not only offered visitors a glimpse into the history and meaning of the colorful African textile, but provided both programming and interactive activities that engaged diverse audiences. School groups and teachers from



Student visitors to the National Museum of African Art examine a D'mba mask from the Baga peoples of Guinea, one of the largest masks in Africa, a gift to the museum's collection this year. (Photograph by Hugh Talman)

hundreds of schools took advantage of related programming, including exhibition tours, weaving demonstrations by master weavers from Ghana, and teacher workshops.

■ The museum's extended summer hours drew hundreds of visitors on Thursday nights as part of Art Night on the Mall. Youngsters made colorful hats and then showed them off as they paraded to the exhibition "Hats Off!: A Salute to African Headwear," while art lovers had the opportunity to talk with South African artist Rudzani Nemasetoni. In addition, the museum's entrance pavilion filled with the sounds of musicians from Cameroon and South Africa.

NATIONAL MUSEUM OF AMERICAN ART

Elizabeth Broun, Director

The National Museum of American Art, the nation's museum dedicated to the arts and artists of the United States from colonial times to the present, provides collections and vast research resources that enable the public and scholars to use and enjoy America's visual arts at the museum and online. The

museum, which includes the Renwick Gallery, serves diverse audiences throughout the nation, as well as those who visit its two historic landmark buildings in Washington, D.C.

■ Coinciding with the renovation of its historic home, the Old Patent Office Building, the museum prepared to launch perhaps the most extensive art tour ever, sharing with the American people more than 500 of its finest trea-

Visibility for American Art

The National Museum of American Art may be closed officially for a three-year renovation beginning in January 2000, but a program of major national touring exhibitions will keep the museum, and American art, very much in the public eye. This year, the museum concluded an arrangement with The Principal Financial Group for a marketing sponsorship worth \$3.75 million. The campaign is timed to coincide with "Treasures to Go," eight thematic exhibitions of masterworks from the museum's collections that will tour the country during the renovation of the Old Patent Office Building. Public relations and marketing initiatives will include advertising, media appearances, cable television programs, special events, and travel to the cities hosting the exhibitions.

The paintings and sculptures in "Treasures to Go" cover eight themes from the 18th century through the present: Young America, Lure of the West, American Impressionism, The Gilded Age, Scenes of American Life, Modernism and Abstraction, Contemporary Folk Art, and Arte Latino. The exhibitions are traveling to more than 70 museums.

The Principal Financial Group began supporting the arts in the 1930s to promote cultural awareness, reach diverse audiences, and foster creative thinking among employees through participation in the arts.



"Glass! Glorious Glass!" at the Renwick Gallery of the National Museum of American Art featured works by 41 master artists. Susie Krasnican's clever *Dress for Success*, 1997, is a silhouette of a dress cut from glass, the bodice painted in enamels and the skirt pleated with etched phrases such as "Experience is a good teacher, but she sends terrific bills," and "It is better to ask some of the questions than to know all the answers."

tures. "Treasures to Go" will feature eight thematic exhibitions of paintings and sculptures. These shows will make stops at more than 70 museums from early 2000 through 2002, from Portland, Maine, to Portland, Oregon, from Miami to Dallas to Los Angeles. The breadth of the itinerary reflects a determination to bring the finest works of American art directly to the public.

■ The museum is planning a new American Art Center in the recently acquired Victor Building. This public resource will bring together in one centralized and accessible location the rich resources the museum has compiled over the last 30 years. Users of the new center—art lovers of all ages, collectors, scholars, students, and critics—will enjoy an array of research materials, collections, and information, including 24,000 photographs, prints, and drawings; curatorial records on the entire museum collection of 38,000 artworks; museum research databases; and archival documents.

■ When 20th-century folk art collector Herbert Waide Hemphill Jr. died in 1998, he bequeathed the balance of his collection to the museum, with instructions to sell those works not needed for the collection to support the museum's folk art programs. In January 1999, Sotheby's sold 49 works, raising more than \$200,000 to establish the Hemphill Folk Art Fund. An additional \$5,000 was contributed to the fund by folk art collectors around the country. The fund will support a variety of acquisitions and programmatic activities in folk art at the museum.

■ The art of New England figured prominently in the spring exhibition program. "Picturing Old New England: Image and Memory" explored the ways in which New England was treated as a theme in American art from 1865 to 1945 through major works by such artists as Childe Hassam, Winslow Homer, George Bellows, and Norman Rockwell and considered how the idea of New England touched on the broader and deeper cultural currents in the country. The work of Abbott Handerson Thayer (1849–1921), a prominent and highly influential figure in

the American Renaissance movement, was examined in "Abbott Thayer: The Nature of Art." As an artist inspired by classical elegance and a naturalist immersed in a rustic existence, Thayer's esthetic and scientific impulses came together in this exhibition.

■ At the Renwick Gallery, "Shaker: Furnishings for the Simple Life" added another chapter to the story of New England in art. Furniture and decorative arts from Mount Lebanon, New York, the first and most prominent Shaker community, looked at objects created by residents for their own use and for sale "in the World," illustrating the Shaker principles of fine craftsmanship, order, and simplicity. "Glass! Glorious Glass!" featured works by 41 master artists who are pushing the boundaries of glass as a medium for artistic expression. The exhibition was the first in a proposed series examining the Renwick Gallery's permanent collection.

NATIONAL MUSEUM OF AMERICAN HISTORY

Spencer R. Crew, Director

The National Museum of American History dedicates its collections and scholarship to inspiring a broader understanding of our nation and its many peoples. The museum creates learning opportunities, stimulates imaginations, and presents challenging ideas about our nation's past through exhibitions, publications, family programs, electronic outreach and distance learning, community-based collaborations, and affiliations. Building on its base of scholarly research, commitment to education, and care of the collections, the museum develops new avenues for the dissemination and sharing of its artifacts and intellectual resources.

■ The Star-Spangled Banner, the premier symbol of American identity, was

Preservation on Display

In a custom-designed laboratory at the National Museum of American History, a team of conservators is engaged in the painstaking process of saving the Star-Spangled Banner. But this is no ordinary object, and no ordinary museum preservation project. While conservators work from a mobile platform six inches above the flag, visitors watch intently through a floor-to-ceiling glass wall. An interactive exhibition, "Preserving the Star-Spangled Banner: The Flag that Inspired the National Anthem," explains the flag's history and describes the treatment process. As the museum stabilizes the condition of this national icon—damaged by time and exposure to the elements—visitors are learning about a fascinating process that usually goes on behind the scenes.

Designing a conservation facility suitable for the 1,020-square-foot banner presented unusual challenges. The flag rests on a large table, with the work platform spanning its width. Low-level ambient lighting and a specially designed heating, ventilation, and air-conditioning system protect the flag from harmful ultraviolet light, contaminants, and temperature and humidity fluctuations.

During the treatment phase of the project, conservators will carefully vacuum the flag and then clean it using chemical solvents and detergents. Stitch by stitch, they will remove a linen lining added in 1914. A new support will stabilize the flag when it is returned to exhibition in 2002.

The Star-Spangled Banner Preservation Project is made possible with major support of \$10 million from Polo Ralph Lauren. Generous support and significant leadership are also provided by The Pew Charitable Trusts, the U.S. Congress, the White House Millennium Council, the John S. and James L. Knight Foundation, and Save America's Treasures at the National Trust for Historic Preservation.

At the end of the fiscal year, the museum was preparing to launch a special feature on its Web site devoted to the Star-Spangled Banner and the preservation project (<http://americanhistory.si.edu/ssb/>). A book by museum historian Lonn Taylor, based on research carried out as part of the project, will be published by the museum and Harry N. Abrams, Inc., in the spring of 2000.



The National Museum of American History's newest permanent exhibition, "Communities in a Changing Nation: The Promise of 19th-Century America," focuses on people in three communities and their efforts to bridge the realities and promises of American life. (Photograph by Justin Lane)

the centerpiece of much activity and attention. This 185-year-old icon of freedom, in need of long-term preservation, was removed from its three-story display in the museum's Flag Hall and placed in a glass-walled state-of-the-art conservation laboratory, where visitors watch the staff at work and learn the history behind the flag that inspired the National Anthem. The Star-Spangled Banner Preservation Project, an outstanding example of public-private partnership at the museum, is made possible with major support of \$10 million from Polo Ralph Lauren. Generous support and significant leadership are also provided by The Pew Charitable Trusts, the U.S. Congress, the White House Millennium Council, The John S. and James L. Knight Foundation, and Save America's Treasures at the National Trust for Historic Preservation.

■ "American Identity" was the organizing theme for an interdisciplinary ini-

tiative, bringing together many of the museum's activities into a new framework concerned with what it means to be an American. Within this framework, the museum organized workshops and discussions led by noted scholars and focused on ways to reshape the museum's collections. New acquisitions built around the theme included the photographic collection of Lisa Law, documenting the cultural excitement of the 1960s; tejano singer Selena Quintinilla's stage costume; the stopwatch from the television series *60 Minutes*; and a World War I uniform from the American Woman's Voluntary Services.

■ "Communities in a Changing Nation: The Promise of 19th-Century America," a new permanent exhibition, offered another perspective on American identity by exploring the promise and reality of life in the 1800s through the experiences of three different communities: factory owners and workers in

Bridgeport, Connecticut; Jewish immigrants in Cincinnati, Ohio; and African Americans in the South Carolina low country. Through words, images, and objects, the exhibition looks at individuals and the paths they followed in their pursuit of freedom, equality, and opportunity.

■ "Photographing History: Fred J. Maroon and the Nixon Years, 1970-74" presented one photographer's account of President Richard Nixon's years in office, offering a powerful record of an unsettling time in American history. The coincidence of the 25th anniversary of the end of the Nixon administration and the acquisition of the Maroon photographs provided a unique opportunity to examine how photographs shape our memory and history.

■ In honor of Jerome Lemelson (1923-97), a major Smithsonian donor, the museum's Lemelson Center for the Study of Invention and Innovation

explored environmental history, public policy, and technology through a series of programs titled "Inventing for the Environment." Working closely with Jerome's son, environmental lawyer Eric Lemelson, and AT&T's Office of Environment, Health, and Safety, the museum organized a lecture series, symposium, publications, tours, and programs for schoolchildren. Participants included Ashok Gadgil, inventor of an ultraviolet water purifier, and Subhendu Guha, inventor of a solar roof shingle. The center also featured Newman Darby, inventor of the sport of windsurfing, and the Crowtations puppets in a special tribute to Lewis Latimer, African American inventor of lightbulb filaments and electric sockets.

■ "The Story in History" and "OurStory" were two new programs featuring children's literature and hands-on learning for families and at-risk school audiences. Both programs reflect new thinking about the benefits to school-aged children of teaching history through stories. "Encuentros," another program series, was designed to create greater awareness of the museum's exhibitions, collections, and research in Latino history and culture. The program offerings included a recreation of the Carnaval de Ponce from Puerto Rico, the Ehecatl Aztec Dancers, family workshops on *santos* and mask-making traditions, and a scholarly conference on the "Legacies of 1898."

■ Under the Smithsonian Institution Affiliations Program, the museum continued developing partnerships and affiliations with other cultural institutions. Current affiliations with the National Museum of Industrial History, the Chabot Observatory, and the B&O Railroad Museum represent successful efforts to share the collections with a larger national audience through the establishment of long-term loan agreements and collaborations in exhibits, research, and educational programming.

NATIONAL MUSEUM OF THE AMERICAN INDIAN

W. Richard West, Director

The National Museum of the American Indian is dedicated to the preservation, study, and exhibition of the life, languages, literature, history, and arts of the native peoples of the Western Hemisphere. In consultation, collaboration, and cooperation with native peoples, the museum carries out research that seeks to understand and explicate the indigenous peoples of the hemisphere in the past, present, and future. In the past year, the museum's interdisciplinary research has focused on Peru, Mexico, and the North American Plains, Southeast, and Southwest. Current research with and for indigenous communities is creating the inaugural exhibitions for the museum on the National Mall, which will encompass the worldview and philosophies, histories, and vitalities of indigenous peoples.

■ A major groundbreaking ceremony and traditional blessing of the museum's National Mall site was held on September 28 with Secretary I. Michael Heyman and Director W. Richard West presiding. The location, between the National Air and Space Museum and the U.S. Capitol, is the last available museum site on the Mall. Approval of the museum's design was received in April from the Commission of Fine Arts and in July from the National Capital Planning Commission. The museum is scheduled to open in late 2002.

■ The new Cultural Resources Center in Suitland, Maryland, opened in February with a traditional blessing ceremony. Relocation of the museum's world-renowned collection of more than 800,000 objects had already begun, with weekly shipments from the Research Branch in the Bronx to the center. More than 26,000 objects, including canoes, totems, house posts, and the museum's paper archives, were transported before the end of the fiscal year. Staff have relocated from the Research Branch, additional staff are being hired, and operations are com-



Members of the Vietnam Era Veterans Inter-Tribal Association and the North American Iroquois Veterans Association present the colors during a traditional flag song at the opening of the groundbreaking and blessing ceremony for the National Museum of the American Indian in September. (Photograph by Richard Strauss)

Galapagos Behind the Scenes

A Smithsonian marine biologist's scientific explorations, undersea and on land, are revealed in realistic detail in *Galapagos*, a spectacular 3D IMAX® film produced for the National Museum of Natural History's new Johnson Theater. The 40-minute film follows Carole Baldwin on her first research trip to the Galapagos Islands, the isolated, geologically young archipelago 600 miles west of South America on the equator, studied by Charles Darwin in the 1830s. Baldwin is the human lead in the film, but she shares the screen with a cast of blue-footed boobies, sea lions, moray eels, hammerhead sharks, and other wild residents of this Ecuadorian national park.

Galapagos wildlife are unusually tame, and Baldwin frequently found herself inches away from creatures that live nowhere else on Earth, among them giant tortoises and marine iguanas. The highlight of the expedition was diving at depths of up to 3,000 feet in the Johnson Sea-Link submersible. Many of the species collected on the expedition came from the little-explored realm between 400 and 1,000 feet. Batfish that stride across the ocean bottom on leg-like fins, viper fish equipped with formidably long fangs, and other odd creatures were brought back for the museum's preserved fish collection, the largest in the world.

While *Galapagos* tours IMAX® theaters around the world, Baldwin will be working at the museum to describe several new species collected in the islands, including a new kind of cat shark and a new sea bass. She will also be identifying scores of larval fish—one of her research interests—brought back from the expedition.

The museum's partners in the *Galapagos* project were Imax Corp., the National Science Foundation, and Mandalay Media Arts. America Online is sponsoring the film's international tour. Discovery Communications, Inc., is the principal sponsor of the 80,000-square-foot, \$40.6 million Discovery Center, which houses the Johnson Theater, a café, and a museum shop.

menting throughout the facility. Programs such as community services, repatriation, collections management, and conservation are based at the center.

■ The museum's curatorial staff worked last summer with the Seminole Tribe of Florida, Eastern Band of Cherokees of North Carolina, Oglala Lakota of South Dakota, and Quechua of Peru on the first of the approximately 40 tribal consultations that will be the basis of tribally curated exhibitions at the Mall museum. Tribes will also select objects from the museum's collection to represent their cultures in three planned exhibitions—"Our Universes," "Our Peoples," and "Our Lives."

■ Thanks to the efforts of the George Gustav Heye Center Board of Directors, \$1.2 million was raised for the center's endowment fund during a December gala at the Pierre Hotel in New York City. The Andrew W. Mellon Foundation awarded a \$953,000 grant to support the museum's conservation efforts over the next five years. The funds will allow the museum to offer training to young professionals in ethnographic conservation; 37 fellows will participate.

■ The exhibition "Pomo Indian Basket Weavers: Their Baskets and the Art Market" was open from May through August at the George Gustav Heye Center in New York City. Described as "a knockout presentation" by the *New York Times*, the exhibition featured 125 masterworks of Pomo basketry. It was organized by the University of Pennsylvania Museum of Archaeology and Anthropology.

■ The museum continues its commitment, under federal law and museum policy, to repatriate human remains and objects of religious and cultural patrimony to native groups throughout the hemisphere. Among the repatriations this year were returns to the Wabanaki, Confederated Tribes of Warm Springs, Haudenosaunee, Angoon Tlingit, Kumeyaay, and Klukwan Tlingit.

NATIONAL MUSEUM OF NATURAL HISTORY

Robert W. Fri, Director

The National Museum of Natural History enhances the understanding of the natural world and humanity's place in it. The museum's researchers study natural and cultural diversity by collecting and identifying specimens of nature and human invention, establishing relationships among them, and explaining the underlying processes that generate, shape, and sustain their diversity. The close linkage among research, outreach, and collections stewardship is a hallmark of the museum, lending perspective and authenticity to its research and authority to its outreach.

■ With the opening of the Johnson Theater and the completion of work on the film *Galapagos*, the museum embraced a vivid and accessible new medium for presenting the diversity, complexity, and value of the natural world. The Johnson Theater and the other facilities in the new Discovery Center—the Atrium Café and the museum shop—promise to make the museum an even more rewarding place to visit.

■ New initiatives and technologies are making the museum the hub of a national network for science education. Through live satellite links to the museum's Electronic Classroom, students and teachers take part in electronic field trips and research presenta-

"Ainu: Spirit of a Northern People" at the National Museum of Natural History celebrated the history, culture, and art of the Native Ainu people of northern Japan and southern Okhotsk Sea from 10,000 B.C. to the present. This wood sculpture by Takeki Fujito, *Group of Ainu*, 1991–93, was among the objects on view. (Photograph by Takeki Fujito)



tions conducted by museum staff. Each participating school receives an "expedition kit" so that during the broadcast students can conduct an experiment while watching the demonstration at the museum.

■ Conrad Labandeira and Peter Wilf of the Paleobiology Department reported in the journal *Science* on their study of insect damage on fossil plant assemblages in southwestern Wyoming. Focusing on a time interval from the Late Paleocene to Early Eocene (from 56 million to 53 million years ago), which is associated with the greatest rise in global temperatures during the past 65 million years, they documented the first evidence in the fossil record of a long-term insect herbivore response to a major temperature shift.

■ Tim McCoy of the Department of Mineral Sciences has been investigating how lava flows solidify on the surface of Mars by studying the Martian meteorite Zagami from the Smithsonian meteorite collection. The presence of different rock layers in this meteorite, one of only 13 known to come from Mars, suggests that lava flows may break up over long cooling periods, a common process that future Mars explorers (robots and humans) might encounter.

■ The museum received an unprecedented four-year grant from the National Science Foundation to support 13 biology, geology, and anthropology students in the museum's Research Training Program. Each summer, the program offers 24 to 28 undergraduate students from throughout the United States and around the world an opportunity to explore their research interests under the direction of museum scientists.

■ The Smithsonian's *Triceratops*, the first fully mounted *Triceratops* in the world, will soon be the world's first digital dinosaur. Working with private sector partners Scansite 3D, Steinbichler, and Virtual Surfaces, Inc., the museum's Department of Paleobiology and Morphometrics Lab are producing a virtual dinosaur that can be examined and manipulated by computer. At the same time, scientists and conservators are restoring the original fossil

Triceratops and making molds that will be used to cast *Triceratops* models for display and study at other institutions.

■ *Ainu: Spirit of a Northern People*, the first American exhibition exploring the 10,000-year-old culture of the native people of northern Japan, opened on April 30. Produced by the museum's Arctic Studies Center, the exhibition and book of the same title were made possible in part by the generous financial assistance of the Nippon Foundation, Japan–United States Friendship Commission, and Japan Foundation.

■ The National Anthropological Archives received a grant from Save America's Treasures, a partnership of the White House Millennium Council and the National Trust for Historic Preservation, to preserve and make accessible a collection of 20,000 19th-century Native American drawings. The drawings record their makers' lives and their experience of western expansion.

NATIONAL PORTRAIT GALLERY

Alan Fern, Director

The National Portrait Gallery is dedicated to the exhibition and study of portraits of people who have made significant contributions to American history and culture and to the study of the artists who created such portraiture. It collects, documents, and preserves portraits in all media as both historical and artistic artifacts.

■ An important exhibition exploring the world of science in the years surrounding the Revolutionary War—"Franklin & His Friends: Portraying the Man of Science in Eighteenth-Century America"—was organized by Brandon Brame Fortune, assistant curator, Department of Painting and Sculpture, and Deborah J. Warner, curator, Division of Science, Medicine, and Society at the National Museum of American History. Other exhibitions presented include "Theodore Roosevelt: Icon of the American Century," "Philippe Hals-

man: A Retrospective," "Paul Robeson: Artist and Citizen," "George and Martha Washington: Portraits from the Presidential Years," "Hans Namuth: Portraits," "Picturing Hemingway: A Writer in His Time," "Edward Sorel: Unauthorized Portraits," and "A Durable Memento: Portraits by Augustus Washington, African American Daguerreotypist."

■ Major acquisitions included a bequest of a painting of Thomas Jefferson by Mather Brown. Gifts included portraits of Lafayette attributed to Pierre-Paul Prud'hon; General George S. Patton Jr. by Boleslaw Czedekowski; Henry James by Ellen Emmet Rand; Richard Watson Gilder by Cecilia Beaux; Washington Irving by Charles Loring Elliott; drawings of Edna Ferber, Gordon Bunshaft, David Sarnoff, and William Paley by Louis Bouché; and Jamie Wyeth by Andy Warhol. Purchases included a donative purchase of 25 photographs by Philippe Halsman; a full-length portrait of John F. Kennedy by Elaine de Kooning; a silhouette of Rufus King attributed to William Bache; and an oil sketch of Mike Mansfield by Aaron Shikler. A photograph of Rosa Parks by Ida Berman was acquired, along with photographs of Muhammad Ali, Malcolm X, and Stokely Carmichael by Gordon Parks; Ernest Hemingway by Yousuf Karsh; and a daguerreotype of Lemuel Shaw by Southworth & Hawes.

■ On January 9, 2000, the gallery will close its doors to the public for approximately three years while the Old Patent Office Building, which houses the museum, undergoes major renovation. While the museum is closed, four new exhibitions drawn from more than 18,000 images in the Portrait Gallery's collection and four shows previously exhibited in Washington will travel throughout the United States and to Japan and Europe. The new exhibitions include a major group of portraits of the U.S. presidents based on the museum's renowned Hall of Presidents; 75 paintings spanning more than two centuries, including works by the nation's most important portrait artists; a wide-ranging group of 60 photographs of notable American women of the 20th century portrayed by the

pre-eminent photographers of our time; and a collection of extraordinary portrait drawings beginning with a luminous watercolor self-portrait by Mary Cassatt.

■ The Director's Circle, the first formal group of individual donors to the gallery, was created to bring a broad range of supporters together. The gallery appreciates the funds it received this year from the Smithsonian's Center for Latino Initiatives, Educational Outreach Fund, Scholarly Studies Program, and Special Exhibitions Fund, as well as from American Heritage Magazine, The Morris and Gwendolyn Cafritz Foundation, The J. Paul Getty Trust, Home Box Office, J. M. Kaplan Fund, Thomasville Furniture Industries, Inc., the *Washington Post*, the *Washington Times*, and WBIG-FM.

■ The Education Department received a major grant to develop, implement, and evaluate an expanded menu of outreach programs for the Washington, D.C., metropolitan area and national audiences. A series of 48 living history performances drew a combined audience of 3,230, and Hispanic Heritage Month programs featured a series of panel discussions and a series of U.S.-made Latino films, shorts, and documentaries. Close to 3,000 visitors enjoyed the varied sounds of July's Courtyard Concert series, "The Age of Elvis: The Roots of Rock & Roll." Overall hits to the gallery's award-winning Web site averaged approximately 1 million per month. More than 4,000 digital images now accompany records on the newly implemented Collections Information System, with various scanning projects in progress.

■ The Charles Willson Peale Family Papers submitted the final page proofs and index to Yale University Press for volume 5 of the *Selected Papers of Charles Willson Peale and His Family: The Autobiography of Charles Willson Peale*.



This portrait of magazine photographer Margaret Bourke-White, made by Philippe Halsman in 1944, was a gift from Irene Halsman, daughter of the photographer, in honor of the National Portrait Gallery's exhibition "Halsman: A Retrospective."

"Posted Aboard RMS *Titanic*"

The drama of the sinking of the RMS *Titanic* played out over just a few hours, yet this tragic event has captivated our imaginations for decades. What few realize is that the *Titanic* was more than the largest and most luxurious vessel of her time. She also was an "RMS"—a Royal Mail Ship. Using artifacts recovered at sea nearly nine decades ago, "Posted Aboard RMS *Titanic*," an exhibition at the National Postal Museum, examines the tragedy from this previously overlooked perspective.

The sinking of the *Titanic* cost the lives of five valiant postal workers who struggled in vain to save the mailbags in the ship's final hours. American sea post clerks John Starr March, Oscar Scott Woody, and William Logan Gwinn, along with their two British colleagues, postal workers James Bertram Williamson and John Richard Jago Smith, were last seen by Albert Thessinger, a steward aboard the *Titanic* who survived the sinking. Thessinger was briefly pressed into service to help the five clerks move mailbags, but he gave up on this seemingly suicidal task when the water in the mailroom rose to waist height. Thessinger later recalled, "I urged them to leave their work. They shook their heads and continued at their work." Despite the clerks' valiant effort, none of the mail was saved. Video film footage shown in the exhibition reveals that the mailbags remain within the sunken liner.

"Posted Aboard RMS *Titanic*," which opened on September 17, 1999, and continues until June 12, 2000, was made possible by generous gifts from Dr. Jeanette Cantrell Rudy, the James E. Pehta Foundation, the Atlantic Envelope Company, the American Postal Workers Union, the AFL-CIO, and the National Grange of the Order of Patrons of Husbandry.

NATIONAL POSTAL MUSEUM

James H. Bruns, Director

Now in its sixth year of operation, the National Postal Museum, through its collections and library, is dedicated to the preservation, study, and presentation of postal history and philately. The museum uses research, exhibitions, education, and public programs to make this rich history available to a wide and diverse audience. The National Postal Museum received both financial and material support from the U.S. Postal Service in 1999. The Smithsonian Institution gratefully acknowledges the Postal Service's continued support of the museum's mission.

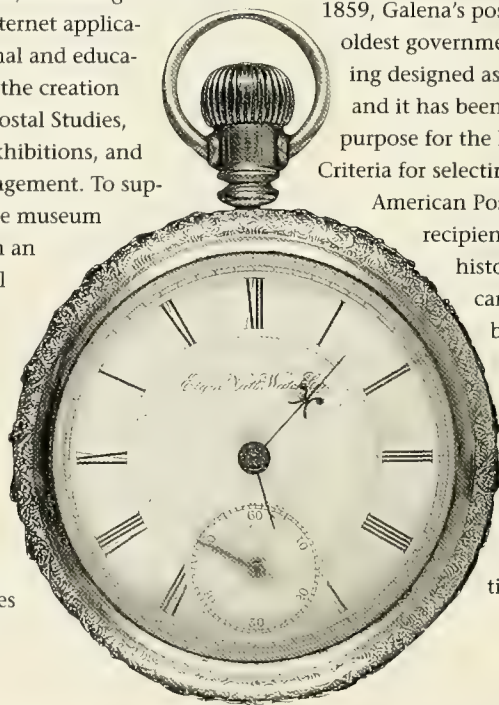
■ Planned growth is crucial to any museum. With this in mind, the museum developed a comprehensive Five-Year Recommended Plan that outlines, in draft form, the museum's growth for fiscal years 2000 to 2004. This planning document describes priorities for the future, including endowments, Internet applications, promotional and educational activities, the creation of a Center for Postal Studies, memberships, exhibitions, and collections management. To support the plan, the museum has embarked on an aggressive capital and endowment campaign.

■ Major exhibitions included "As Precious as Gold," which examined the history of the Klondike and Alaska gold rushes

and subsequent efforts by the Postal Service to ensure mail delivery; "Mayhem by Mail," highlighting the accomplishments and service of the U.S. Postal Inspection Service, the nation's oldest consumer protection agency; and "Posted Aboard RMS *Titanic*," which honored the heroic service of the five sea post clerks who perished aboard the *Titanic* while trying to save the mail. Gifts from the American Postal Workers Union, AFL-CIO, and the National Grange of the Order of Patrons of Husbandry enabled the museum to purchase three objects found 87 years ago following the sinking of the *Titanic*—the travel orders of one of three American sea post clerks assigned to the ship and the gold pocket watch and chain belonging to another American postal worker who perished. Versions of the *Titanic* exhibition were sent to Melbourne, Australia, in conjunction with Australia 99, an international stamp exposition, and to the National Postal Forum in San Antonio.

■ The museum presented its first Great American Post Office Award to the citizens of Galena, Illinois. Opened in 1859, Galena's post office is the oldest government-owned building designed as a post office, and it has been used for that purpose for the last 140 years. Criteria for selecting future Great American Post Office Award recipients include the historical significance of the building, its architectural importance, and the quality of public service provided.

■ In conjunction with Amer-



John Starr March's pocket watch, found on his body when it was recovered at sea following the sinking of the RMS *Titanic*, was acquired this year by the National Postal Museum. March's watch stopped ticking at 1:27 a.m. on April 15, 1912. (Photograph by Siobhan Creem)

ica's Promise: The Alliance for Youth, the Envelope Manufacturers Association Foundation, and the U. S. Postal Service, the museum developed the contents for its second "Classroom in a Can" activity kit, which demonstrates how paper is made. The kits encourage literacy and letter writing and are created to support the curricula in grades 4 through 6. They are provided free of charge to schools nationwide that have at-risk or disadvantaged student populations.

■ Three-hundred thirty-eight hand-decorated envelopes were submitted as part of the museum's Graceful Envelope Contest. Now in its fifth year, the contest attracted entries by amateur and professional artists and calligraphers from 40 states, as well as from Australia, Canada, the United Kingdom, and Mexico. The theme of this year's competition was "celebrating nature's beauty."

NATIONAL ZOOLOGICAL PARK

Michael H. Robinson, Director

The mission of the National Zoo, established by Congress in 1889, is to encourage the advancement of science and the education and recreation of the people. The Zoo is carrying its founders' visions into the new millennium and positioning itself to respond to the looming biodiversity crisis.

■ When Director Michael Robinson arrived in 1984, he envisioned transforming the Zoo into a Biopark, where basic biology and conservation concepts could be explained through examples from the best elements of zoos, botanic gardens, and natural history museums. He also saw an opportunity to cross-reference other Smithsonian museums, where exhibits relate to themes encountered at the Zoo. Now, Robinson's concept is embodied in many popular exhibits, including "American Prairie," which opened on July 8. Two bison, numerous prairie dogs, and native plants introduce the

prairie's delicate ecological system.

Reflecting the prairie theme, the bison shelter recalls sod-roofed barns in the Great Plains.

■ Dr. Richard Montali, chief of the National Zoo's Pathology Department, and Dr. Laura Richman, Johns Hopkins School of Medicine, published an article in the February 19, 1999, issue of *Science* that explains how the 1995 death of Kumari, the National Zoo's Asian elephant calf, led them to discover two new herpes viruses believed responsible for at least 10 Asian and African elephant calves' deaths in North America since 1983. The article also points to solutions for successfully treating calves that contract the viruses. Thanks to this work, veterinarians successfully treated a similar infection using the drug famciclovir on a calf at a zoo in Springfield, Missouri.

■ The *Journal of Veterinary Diagnostic Investigation* published a report by Don Nichols, Zoo pathologist, describing an unusual skin disease he first observed in 1991 in a research colony of California toads. Nichols later found similar cases in two White's tree frogs and an ornate horned frog at the Zoo. He has also seen the disease in many of the Zoo's young poison arrow frogs and in wild frogs from Arizona to Quebec. Responding to the report, Joyce Longcore, a world expert on fungi, identified the organism causing the disease as an aquatic fungus in the phylum Chytridiomycetes—the only fungus group that produces spores with flagella. In *Mycologia*, Longcore and Nichols named this new genus and species *Batrachochytrium dendrobatidis*. Nichols is now certain that the organism is responsible for the disease. He and Zoo biologist Elaine Lamirande explain that fungal spores are attracted to keratin, present in frog skin and in the mouths of tadpoles, and that the fungal cultures prefer temperatures below 26°C. Nichols and Lamirande hope these clues will help develop techniques to combat the disease.

■ The Zoo and its Conservation and Research Center, along with the National Museum of Natural History and the Smithsonian Environmental Research Center, have collaborated



Prairie dogs stake out territory in their enclosure at the National Zoo's new "American Prairie" exhibit. (Photograph by Jessie Cohen)

with the Institute for Conservation Biology to take the Smithsonian's resources to the Miami Latino community. This project, known as ELIPSE (Environmental Latino Initiative Promoting Science Education), has forged a network between Smithsonian researchers and Florida organizations such as the Zoological Society of Florida, the Miami Museum of Science, and the Miami-Dade County Public School System.

■ Hsing-Hsing, the Zoo's giant panda, experienced serious health problems in the spring. For several years, he had responded to treatment for arthritis, but this spring he experienced lethargy and appetite loss. When veterinarians anesthetized him, they discovered an incurable progressive kidney dysfunction. Hsing-Hsing has responded to medication, but his long-term prognosis is not good. As a consequence, Ben Beck, Devra Kleiman, and Lisa Stevens, three Zoo staffers with long-term panda involvement, traveled to China in late June to discuss details of an

An Earth-Bound Innovation from SAO

The development of low-field magnetic resonance imaging (MRI) by Smithsonian Astrophysical Observatory (SAO) scientists was cited by the American Institute of Physics as one of the outstanding developments in physics in 1998. A typical MRI device uses a huge, high-field magnet to polarize hydrogen nuclei inside water molecules in the human body. The spinning molecules produce radio signals that can image most organs in great detail—to detect tumors, for example. SAO researchers use lasers to increase the nuclear spin-polarization of inert gases like helium, enabling MRI of the inhaled gas in the lung, the sinuses, and other body cavities where MRI has been ineffective. This new biomedical imaging technique, a spin-off of research in atomic physics, is only about five years old. Already, doctors are using laser-polarized gas MRI to diagnose and plan treatment for people with lung diseases, such as emphysema and asthma.

The SAO innovation, developed in cooperation with the Massachusetts General Hospital, uses small, low-field magnets for MRI of laser-polarized gas. It promises much simpler, less intimidating, and lower-cost MRI units in hospital settings, as well as portable instruments that can be used in remote, cramped environments, such as space vehicles. Recently, SAO scientists have begun to apply laser-polarized gas MRI in other fields, such as probing the porous structure of rocks that may hold oil, natural gas, and subterranean water. These innovations demonstrate the vital synergy between basic science and practical applications, and the important role SAO plays in making these connections.

agreement that might bring new pandas to the Zoo. Staff hope the Chinese will consider the Zoo's proposal, with potential for its contributions to medical, behavioral, nutritional, and demographic wild panda studies. [Hsing-Hsing died November 28, 1999.]

SMITHSONIAN ASTROPHYSICAL OBSERVATORY

Irwin I. Shapiro, Director

The Smithsonian Astrophysical Observatory (SAO) is joined in partnership with the Harvard College Observatory to form, at Cambridge, Massachusetts, the Harvard-Smithsonian Center for Astrophysics, where more than 300 scientists, supported by nearly 600 technical and administrative staff, pursue a broad program of research in astronomy, astrophysics, Earth and space sciences, and science education.

■ The Chandra X-Ray Observatory, which carries a high-resolution camera built by SAO, was launched aboard the space shuttle *Columbia* on July 23. Its five-year mission is expected to produce unprecedented images of a host of objects, ranging from comets in our own solar system to quasars at the very edge of the observable universe. Chandra's first stunning images included a detailed view of the supernova remnant in the constellation Cassiopeia. The observatory's scientific program and all observations will be coordinated from a control center operated by SAO in Cambridge for the National Aeronautics and Space Administration. In addition to controlling flight operations and developing the spacecraft's primary imaging instrument, SAO contributed to the design, fabrication, and testing of the mirrors that form the heart of the Chandra telescope and will receive, analyze, and archive its data, making them available to the world's astronomical community.

■ Beginning before dawn on March 25, staff from the Smithsonian's Whipple

Observatory and the University of Arizona's Mirror Laboratory gingerly lifted the 10-ton, 6.5-meter-diameter replacement mirror for the observatory's Multiple Mirror Telescope by crane into the mirror's awaiting support cell. With this successful step, the conversion of the telescope from an instrument with six separate mirrors to one with a single monolithic piece of glass was essentially complete, more than doubling the telescope's light-gathering capability and increasing its field of view some 200 times.

■ SAO astronomers and their colleagues used the National Radio Astronomy Observatory's continent-spanning Very Long Baseline Array (VLBA) to make the most precise measurement ever to a faraway galaxy, finding a distance of 23.5 million light-years to the galaxy NGC 4258 in Ursa Major. The measurement is thought to be accurate to within 4 percent and calls into question other size—and age—estimates of the universe, including those announced earlier by a team using the Hubble Space Telescope. SAO astronomers also used the VLBA radio telescope system to measure the motion of the Sun in the Milky Way and found it to be orbiting our galaxy at a speed of about 135 miles per second. This means the solar system takes approximately 226 million years to circle the galactic center.

■ A system of three planets orbiting another Sun-like star was detected by two separate teams of astronomers, including one at the Smithsonian's Whipple Observatory in Arizona. The innermost planet circling the star Upsilon Andromedae (44 light-years from Earth) had been known previously, but the discovery of its two siblings was new. The masses for the three planets (up to four times the mass of Jupiter) and their closeness to the parent star (one-fifteenth the distance between Earth and Sun) are puzzling, since theories suggest no Jupiter-sized planet, much less three of them, should have formed so close to a star.

■ The Submillimeter Array (SMA), a joint project of SAO and the Institute of Astronomy and Astrophysics of Taiwan's Academia Sinica, reached a mile-



For the last total solar eclipse of the millennium on August 11, 1999, a team from the Smithsonian Astrophysical Observatory traveled to Syria to observe the Sun's outer atmosphere. Here, scientist Shadia Habbal tests equipment inside an air-conditioned tent that kept the instruments cool in the 110-degree desert heat. (Photograph by Richard Woo)

stone in late September 1999 when it obtained "fringes" from several celestial sources with the two antennas now on Mauna Kea in Hawaii. By pointing, tracking, and observing radiation from Mars, Venus, Saturn, and Jupiter on September 29, 1999, the SMA team achieved the submillimeter equivalent of "first light" and took a critical step toward the final success of the project.

■ For nearly four decades, solar scientists have been puzzled by the fact that the high-speed portion of the solar wind travels twice as fast as predicted by theory, with some particles reaching velocities of about 600 miles per second as they stream out of the Sun and wash over the entire solar system. Now, observations made with instruments built by SAO have revealed a surprising possible explanation for this mystery: vibrating magnetic fields within the Sun's outer atmosphere, or corona,

form magnetic waves that propel the particles just as ocean waves push a surferboarder.

SMITHSONIAN CENTER FOR LATINO INITIATIVES

Refugio I. Rochin, Director

The Smithsonian Center for Latino Initiatives, established in 1998, has as its mission to advance knowledge and understanding of Latino contributions to U.S. history, culture, and society. In January 1999, the Board of Regents approved the establishment of the Smithsonian National Board for Latino Initiatives. In September 1999, the Regents approved the first mem-

bers of the board, including representation from the academic, corporate, mass media, public, and nonprofit sectors. The board will provide advice, support, and expertise on Latino history, culture, art, and science and help develop the financial base for Latino initiatives at the Institution. National interest in Smithsonian programs on Latinos is strong, and opportunities for expanding activities on Latinos are improving. Staff at the center increased from four to nine to bolster the center's capacity for outreach, fund raising, training, Web site development, and research.

■ During its inaugural year, the center promoted dialogues with Latino-related



Milly Quezada dances to merengue rhythms with Smithsonian Center for Latino Initiatives Director Refugio Rochin during her performance in The Smithsonian Associates series "Música de las Américas." (Photograph by Hugh Talman)

museums, cultural centers, and academic programs throughout the United States and Puerto Rico. Partners in programming included the Smithsonian's affiliations programs in San Antonio, San Jose, and Miami, as well as the Inter-University Program for Latino Research (IUPLR), a national consortium of Latino studies centers. The center's summer workshop and research fellowships brought 20 scholars to the Smithsonian to work on projects and to learn from Smithsonian curators, researchers, and project managers. The center joined with the Argentine Embassy to honor Argentine archaeologist Alberto Rex Gonzales for his eminent contributions in natural history. He received the Smithsonian Bicentennial Medal from Secretary I. Michael Heyman. The center's director received the Partnership Award from the Hispanic Caucus of the American Association for Higher Education.

■ The center developed its Web site—www.si.edu/latino—with national links to major programs for research, education, and museum studies. The purpose of the Web site is to make available and known the riches of Latino history and culture and to advance communication, collaboration, and network build-

ing among organizations serving Latino communities.

■ The Latino Initiatives Fund, administered by the center, contributed to more than 45 projects within the Smithsonian. Among them were "Arriba! The History of Aviation in Latin America" at the National Air and Space Museum; a photography exhibition on Los Angeles Latino communities, "El Nuevo Mundo/The New World," at the Cooper-Hewitt, National Design Museum; and studies of Latino musicians and writers, business entrepreneurs, and religious image carvers (*santeros*) at the National Museum of American History. The National Museum of American History, National Museum of Natural History, National Portrait Gallery, and National Zoo received funds to develop educational programs for Latino youth and communities. Several cultural events by Latino artists, educators, and performers were part of the outreach.

■ The Latino music tradition is a major concern of the center and the core of a long-term initiative including exhibits, performances, and research. In 1999, the center and The Smithsonian Associates cosponsored "Música de las Américas," an acclaimed series of per-

formances and scholarly panels exploring the influence of Latin music on the musical and cultural heritage of the United States.

■ With the Smithsonian Institution Traveling Exhibition Service, the center produced the widely acclaimed exhibition "Americanos: Latino Life in the United States," which will travel through the United States until 2003. In partnership with Time Warner, an exhibition sponsor, the center has developed a visitor brochure and a related poster exhibit for schools.

SMITHSONIAN CENTER FOR MATERIALS RESEARCH AND EDUCATION

Lambertus van Zelst, Director

At the Smithsonian Center for Materials Research and Education (SCMRE), scientists use methodologies from the physical and natural sciences to study objects from historic, artistic, or scientific collections, as well as related materials, to enrich the contextual understanding of these objects or



Archaeological conservation fellow Joanne Boyer of the Smithsonian Center for Materials Research and Education works in Harappa, Pakistan, on materials excavated from the archaeological site there. (Photograph by Harriet Beaubien)

to improve the preservation and conservation of museum collections. One of the Smithsonian's research institutes, the center also has an active education and outreach program. Originally concerned largely with training conservation professionals, the center has in recent years increasingly aimed its offerings at new and wider audiences, including other professionals from the cultural sector and general audiences through community-based and target-specific outreach activities.

■ SCMRE and Santa Clara University in Santa Clara, California, are developing joint programs in research, education, and outreach focused on the history of the California missions and aiming specifically at Hispanic Americans. Initial research on the production and distribution of ceramics at the California missions will reach schoolchildren through exhibit programs and curriculum units for secondary schools.

■ Based on technical information obtained from studies of *santos*, objects of veneration art specific to the Hispanic American cultural traditions, SCMRE engaged in a series of education and outreach activities. After highly successful workshops on the materials and techniques used in the manufacture of these objects, conducted both at the center and in Puerto Rico for a wide-ranging audience including conservators, art historians, artists, and collectors, the center organized the exhibition "A Closer Look at Santos/Una Mirada mas Profunda a los Santos," which had its first showing at the de Saisset Museum in Santa Clara. This bilingual exhibition, centered around four *santos* from the de Saisset Museum and the National Museum of American History, focused on materials, techniques, and scientific methodologies employed in technical studies.

■ Continuing the offerings of its Research Libraries and Archives Conservation Training program, SCMRE organized, hosted, and conducted, in collaboration with the International

Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM), a six-week international course on preservation principles for paper-based collections. Attended by 11 professionals from archives in Africa, Asia, Australia, and Europe, the course integrated technical and managerial issues involved in the preservation and use of archival collections. An innovative, Web-based curriculum designed for this course will remain available for professionals worldwide.

■ The Archaeological Conservation Training Program continued to serve conservation professionals, archaeologists, and museum collection care staff. A number of conservators and conservation students received practical training experiences at archaeological sites in Harappa, Pakistan; Copán, Honduras; and Aguateca, Guatemala. At the same time, archaeologists and archaeology students active in field schools at

these sites, as well as local professionals in the cultural sector, received training in conservation and preservation principles for archaeological materials during excavation and subsequent laboratory processing and storage.

■ The Center for Optical Microscopy increased its range of activities. The acquisition of a number of mid-level research microscopes contributed to the development of a first-rate teaching facility. In addition to a repeat of last year's introductory course, two new, more specialized courses were offered this year. Methodology development, applied research, and general program support complement the educational efforts of the center.

■ SCMRE continues to maintain its research leadership position in both archaeological sciences and conservation science. A multinational, collaborative program on applications of neutron activation analysis in Latin

American archaeological research, sponsored by the International Atomic Energy Agency and coordinated by the center, concluded its second year with a successful workshop in Cuzco, Peru. In addition, SCMRE organized a scholarly symposium on applications of scientific methodologies in archaeology, in honor of the internationally recognized scholar and SCMRE retiree Edward V. Sayre, and cosponsored the Conference on Modern Trends in Activation Analysis, hosted by the National Institute of Standards and Technology. Other prominent research at the center included work on historic and prehistoric technologies; on the preservation of natural history collections and the potential to recover molecular information from such collections; and on the mechanical and chemical properties of a variety of materials in museum collections and their implications for the preservation of objects.

An experiment conducted in Florida by the Smithsonian Environmental Research Center exposes scrub oak stands to increased concentrations of atmospheric carbon dioxide. This SERC scientist measures the effects on root growth using a special camera attached to an underground viewing chamber. (Photograph by Bert G. Drake)



SMITHSONIAN ENVIRONMENTAL RESEARCH CENTER

Ross Simons, Director

The Smithsonian Environmental Research Center (SERC) advances stewardship of the biosphere through interdisciplinary research and education. SERC's home research sites—the Rhode River watershed and estuary on the shore of the Chesapeake Bay—provide unique opportunities for long-term study of a variety of interconnected ecosystems. SERC research also extends to sites around the globe. SERC's educational programs reach schoolchildren, teachers, the general public, and environmental scientists-in-training.

■ SERC's Invasion Biology Program is a national leader in the analysis of alien species introduction in coastal marine ecosystems. Currently, the transport of ballast water in commercial ships is the

most important mechanism of species introduction in the coastal zone, because it moves large numbers of planktonic larvae and micro-organisms from port to port across oceans. SERC is the home of the National Ballast Water Information Clearinghouse, which is developing a database of ballast water released by all ships arriving from foreign ports to all U.S. ports. The database will be used to determine patterns of ballast water delivery and compared to biological invasions in U.S. coastal waters. During the past year, SERC scientists completed an analysis of the history of biological invasions of the Chesapeake Bay, providing the most detailed summary of introduced species for any region in the world. SERC experiments aboard oil tankers headed for Port Valdez, Alaska, tested ways to rid ballast water of potentially invasive species transported on ships.

- SERC scientists recently published a series of journal articles on a 25-year study of stream discharges of materials from the Rhode River watershed. The study revealed in unprecedented detail the relationships between stream discharges and precipitation. Unexpected long-term declines in discharges of silicate may reduce the growth of silicate-dependent phytoplankton, which help support the food chain in the Rhode River and the Chesapeake Bay.
- A grant to SERC from the U.S. Environmental Protection Agency has added the Rhode River estuary to a network of long-term, intensively monitored coastal index sites. The Coastal Intensive Site Network (CISNet) provides "outdoor laboratories" for investigating the impact of environmental stressors on ecological resources. SERC will study absorption and scattering of underwater light as key indicators of estuarine pollution.
- A SERC program investigates the harmful effects of solar UV-B radiation, which is intensifying worldwide. SERC scientists showed that UV-B-absorbing pigments in a common form of Chesapeake Bay algae (dinoflagellates) protect against damage to photosynthesis. This finding resolved a controversy about whether such "sunscreens" really protect such small single-celled organ-

isms. New SERC studies in the Chesapeake Bay, the Gulf of Mexico, and the Southern Ocean near Antarctica investigate effects of UV-B on the growth of aquatic bacteria. Such effects may influence global nutrient cycles.

- Another SERC program examines the effects of global increases in atmospheric carbon dioxide. An ongoing, long-term study of a scrub-oak forest in central Florida showed that the effects of one of the century's worst droughts were mitigated by increased atmospheric carbon dioxide. Scrub oaks exposed to high levels of carbon dioxide used water more efficiently and sustained growth during the drought, when oaks exposed to normal levels of carbon dioxide suffered reduced growth.

- SERC completed a 10-year study of development in local forests using an extensive network of plots in forests of different ages. The results show how forests change over time in structure, growth, and diversity. One SERC forest was mapped in great detail to achieve insights on ways tree distribution is influenced by tolerance of moisture and shade and on the effects of land-use history. Future studies will be aided by SERC's development of a portable laser system for sensing forest canopy structure.

- SERC's studies of forest ecology also extend to plants in the shaded understory. SERC research in North America and Japan has shown that the vasselike flowers of Jack-in-the-pulpit provide food and habitat to a diversity of insects, including pollen-eating species that prefer male flowers. SERC scientists and collaborators from Oregon, Denmark, and the United Kingdom have found that seeds of some understory orchid species will not germinate unless they are infected by particular fungi and that uninfected seedlings cannot survive. Therefore, preserving endangered orchid species requires an understanding of their special dependence on symbiotic root-infecting fungi.

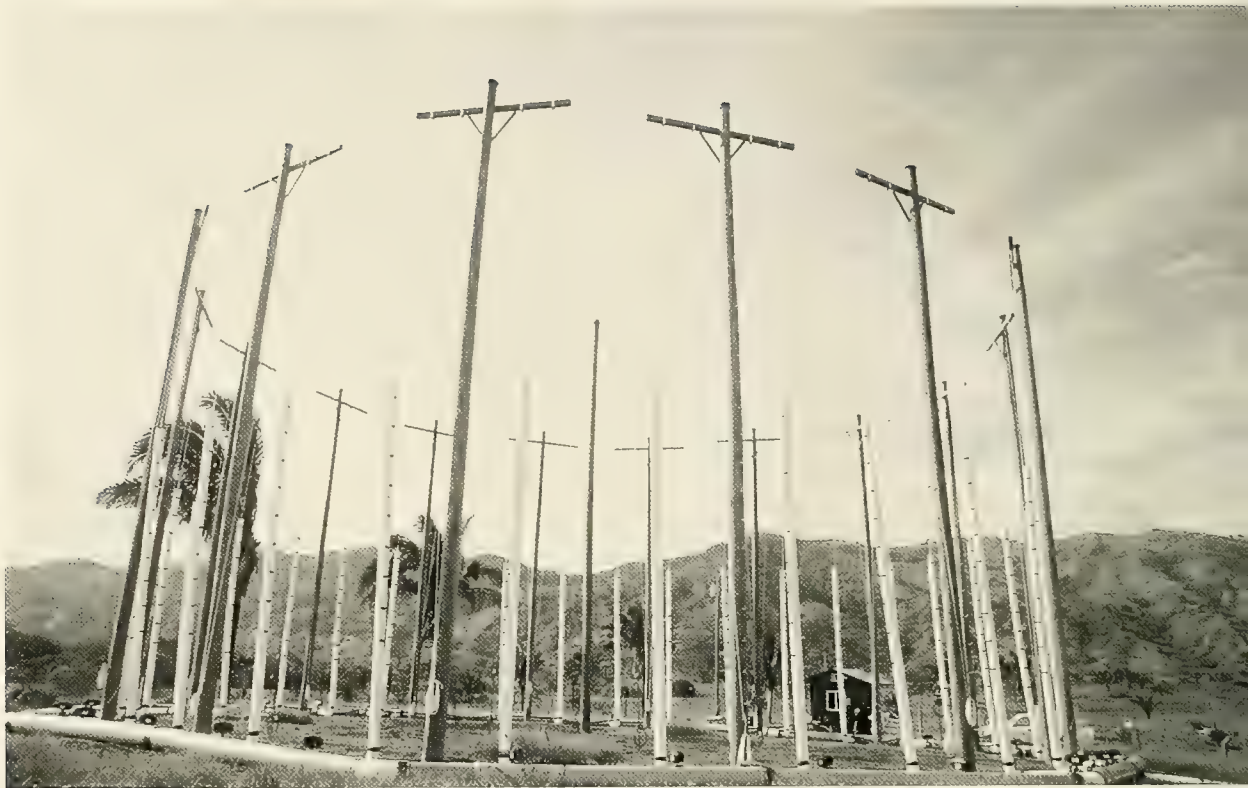
SMITHSONIAN TROPICAL RESEARCH INSTITUTE

Ira Rubinoff, Director

The Smithsonian Tropical Research Institute (STRI) is dedicated to increasing knowledge about tropical environments, biologically the richest on our planet, and to studying how changes in the tropics affect the rest of the world. This year, more than 500 visiting scientists and students joined STRI's permanent staff of 33 scientists working at the institute's various marine and terrestrial laboratories based in the Republic of Panama.

- The first engineering test runs of STRI's Free Air Carbon Dioxide Enrichment Ring Project were successfully conducted to determine how this equipment, used for the first time in the tropics, responded to Panama's wet and dry season conditions. The project, a collaborative effort of McGill University, Brookhaven National Laboratories of the Department of Energy, the University of Panama, the Universidad Santa Maria La Antigua, and STRI, aims to understand the consequences of future emissions of carbon dioxide in the atmosphere, particularly on forest regeneration.

- An active research program is now under way at STRI's new Bocas del Toro Research Station in Isla Colon, on the Caribbean coast of Panama. Numerous visiting scientists and students are taking advantage of this new facility. STRI scientists Nancy Knowlton and Hector Guzman are conducting research on corals, Penelope Barnes is studying sea grasses and mollusks, and Candy Feller and Catherine Lovelock from the Smithsonian Environmental Research Center are studying mangroves. Work by the Panama Paleontology Project continues under Anthony Coates and Jeremy Jackson from STRI. They have been conducting a detailed study of the 20 million-year history of the ecological and evolutionary consequences of the rise and closing of the Isthmus of Panama.



A successful test run of the Free Air Carbon Dioxide Enrichment Ring Project was conducted in Sardinilla in central Panama to study the effects of increased atmospheric carbon dioxide on forest regeneration. The project is a collaborative effort of the Smithsonian Tropical Research Institute, McGill University, Brookhaven National Laboratories of the Department of Energy, the University of Panama, and the Universidad Santa Maria La Antigua. (Photograph by Marcos Guerra)

■ To document the limitations on tropical tree productivity, visiting scientists Stephen Mulkey, Kaoru Kitajima, and Eric Graham from the University of Florida, with Joseph Wright of STRI, have taken advantage of La Niña. Using STRI's canopy access system in Panama's Metropolitan Natural Park, they are augmenting sunlight on the crowns of two trees using high-intensity lamps during cloudy and rainy periods. The preliminary results of this experiment indicate that tropical trees may be light-limited during parts of the year. This finding suggests that the increase in cloud coverage associated with La Niña affects the potential for carbon dioxide uptake by forests and has consequences for global warming.

■ STRI and Panama's National Environmental Authority have been monitoring the environmental health of the Panama Canal Watershed. This project,

funded by the U.S. Agency for International Development and ending in December 1999, is providing critical baseline data about the forest cover, soils, water quality, fauna, and human populations in this watershed surrounding the Panama Canal, where approximately 80 percent of Panama's population currently lives.

■ New STRI publications include *Tropical Forest Ecology* by Egbert G. Leigh Jr., on the forest of Barro Colorado Island, Panama, and *Peces del Pacifico Oriental Tropical* by Gerard R. Allen and D. Ross Robertson, a Spanish translation of a guide to fishes from the Gulf of California to the Galapagos that is being distributed to universities and research centers throughout Latin America through support from the Smithsonian's W. Atherton Seidell Endowment Fund.

■ STRI fellows, a curator from the National Museum of Natural History, and researchers at the University of Toronto have been studying the evolution of a mutually beneficial relationship between ants of the tribe Attini and the fungus they cultivate as their sole food source. Contrary to previous understanding, this relationship is extraordinarily complex, and the domestic association is sometimes quite recent: Ants can acquire a new fungus from the wild or from different ant groups. Researchers discovered that a highly specialized parasitic fungus attacks the ants' fungal gardens. They also discovered that the ants have evolved a mutually beneficial relationship with actinomycete bacteria that produce antibiotics, which will help maintain a garden suitable for growth of their fungal crop.

NATIONAL SCIENCE RESOURCES CENTER

The National Science Resources Center (NSRC), operated jointly by the Smithsonian Institution and The National Academies, works to reform elementary and secondary science education. It operates programs in three areas: science materials development, information dissemination, and leadership development and outreach.

In the area of materials development, NSRC has focused on Science and Technology Concepts for Middle Schools (STC/MS), a comprehensive science curriculum for grades 7 and 8. Four of eight modules on earth science, life science, technology, and physical science have been completed. NSRC follows a rigorous research and development process and field tests each module in schools across the country. STC/MS is a companion to the successful elementary school program, Science and Technology for Children.

In the area of information dissemination, NSRC revamped and reorganized its Web site, www.si.edu/nsrc. A user-friendly home page provides improved links to detailed information on NSRC program activities and curriculum materials.

Now entering its second year, the Leadership and Assistance for Science Education Reform (LASER) initiative offers programs and services to school districts around the country in cooperation with eight regional LASER partnerships. The National Science Foundation provides major support for this initiative. During the past year, the Oklahoma LASER site held its first Strategic Planning Institute, where

participants created five-year science education reform plans for grades K–8. Washington state also held two LASER meetings to initiate a program of science education reform in 120 school districts during the next five years.

The LASER regional sites have seen that NSRC's LASER initiative can provide leverage for fund raising. In Orange County, California, for example, a Beckman Foundation grant allowed the LASER partnership to offer financial incentives to school districts that attend a Strategic Planning Institute. A partnership involving Bristol-Myers Squibb and the Merck Institute for Science Education sponsored an institute for 35 teams from districts in New Jersey, southeastern Pennsylvania, and south central Connecticut. Partnerships such as these, which reflect the commitment of corporations and foundations to science education reform, make much of the LASER work possible.

OFFICE OF EXHIBITS CENTRAL

One of the Smithsonian's largest and most comprehensive exhibit producers, the Office of Exhibits Central (OEC) provides high-quality products and services to nearly every museum, research institute, and office. This year, OEC performed consulting, design, editing, graphics, modelmaking, fabrication, object handling, crating, and installation and deinstallation services for more than two dozen Smithsonian clients and affiliates.

Among the exhibition projects in which the Design, Editing, and Graphics Unit participated were "On Miniature Wings: Model Air-

craft from the National Air and Space Museum" for the Smithsonian Institution Traveling Exhibition Service (SITES); "Microbes: Invisible Invaders, Amazing Allies" for the International Gallery; "Make the Dirt Fly! Building the Panama Canal" for the Smithsonian Institution Libraries; and the Spanish-language version of "Vanishing Amphibians" for the Smithsonian Tropical Research Institute. As part of Secretary I. Michael Heyman's electronic initiatives, the unit offered expertise on several projects, including the *Millennium Project* Web site. It also provided long-term design consultation for Smithsonian senior management on such projects as Arts and Industries Building signage and implementation of a donation box program at the National Air and Space Museum.

A high-profile project for OEC's Model Shop is the renovation of the Behring Family Rotunda in the National Museum of Natural History (NMNH). The unit's work included taxidermy support, specimen collection from the African savanna, a new elephant diorama, and sculpted identification medallions for all flora and fauna in the diorama. The Model Shop continued its work on the re-creation of an Ainu traditional house (*chise*) for the "Ainu: Spirit of a Northern People" exhibition at NMNH. The unit also was responsible for a full-size replica of the Good Brothers' *Guff*, the world's first successful radio-controlled flying model, for the SITES exhibition "On Miniature Wings"; a mannequin for the Superman costume worn in the movie by Christopher Reeve, now on view at the National Museum of American History (NMAH); and



For this diorama depicting the sacred Ainu bear ceremony, modelmakers from the Office of Exhibits Central fashioned the four mannequins of Ainu elders, the taxidermied bear, and the traditional house (*chise*). "Ainu: Spirit of a Northern People" was on view this year at the National Museum of Natural History. (Photograph by Terry McCrea)

16 painted-foam microbe "critters" for "Microbes."

The Fabrication Unit's skilled craftspeople provided comprehensive services for a range of projects. Among the highlights were exhibit vitrines for "Instrument of Change: James Schoppert Retrospective" at the George Gustav Heye Center of the National Museum of the American Indian; and extensive casework for NMNH's "Ainu: Spirit of a Northern People" and the SITES exhibitions "On Miniature Wings" and "This Land Is Your Land: The Life and Legacy of Woody Guthrie."

The unit also constructed the elephant diorama base and accompanying exhibit components for NMNH; designed and produced the Smithsonian Exhibition Awards; installed "Microbes"; and crated and installed "Between a Rock and a Hard Place: A History of American Sweatshops," an NMAH exhibition that traveled to the Museum of Tolerance in Los Angeles.

OFFICE OF FELLOWSHIPS AND GRANTS

Support from the Office of Fellowships and Grants (OFG) enhances the quality, quantity, and diversity of research conducted at the Smithsonian. Nearly 800 students and scholars from universities, museums, and research institutes in the United States and abroad use the Smithsonian's collections and facilities each year. The office also administers all stipend appointments offered by the Institution. OFG manages seven centralized fellowship and internship programs, as well as four competi-

tive grant programs that support the research of Smithsonian staff scholars.

Under the Smithsonian Institution Fellowship Program, postdoctoral and senior scholars, predoctoral students, and graduate students conduct independent research that spans the disciplines of Smithsonian museums and research institutes. This year, for example, senior postdoctoral fellow Erika L. Doss of the University of Colorado conducted research on the theme of the work ethic in postwar American art with curators Virginia Mecklenburg and Katherine Manthorne at the National Museum of American Art. Using the resources of the National Museum of American History, predoctoral fellow Elizabeth P. Stewart of American University conducted research for her dissertation on the cultural history of scientific hoaxes in the United States between 1835 and 1910.

Among the five recipients of Latino Studies Fellowships was Deborah R. Vargas, predoctoral fellow from the University of California, Santa Cruz, who drew on the collections and archival material of the National Museum of American History for her research on "Las Grandes de Tejas: Mapping Histories of Women in Texas-Mexican Music." This new program supports research in Latino history, art, and culture.

Undergraduate interns included Keya N. Jenkins, a freshman at the University of Maryland at College Park, whose research on the genetic diversity of the common raven using DNA analysis was carried out under the Minority Internship Program. Brown University sophomore April G. Laktonen, a Native American Awards Program intern, assisted Aron Crowell of the National Museum

of Natural History with the research, compilation, and writing of an Alutiiq exhibition catalogue.

OFFICE OF INTERNATIONAL RELATIONS

As the Smithsonian's liaison with individuals and institutions abroad, as well as with international organizations and government foreign affairs agencies, the Office of International Relations (OIR) fosters the Institution's position as a global center for research and education.

This year, OIR staff represented the Smithsonian or the scholarly community in a number of official meetings and consultations, including State Department and United States Information Agency discussions about changes in the rules governing cultural exchange with Cuba; a World Bank–Organization of American States symposium on the preservation of cultural heritage in Latin America; and meetings of the Inter-American Biodiversity Informatics Network. The office was also involved in visits to Washington by scientific, cultural affairs, or museum officials from Belize, Burma, Bangladesh, Colombia, Costa Rica, Germany, Haiti, Iran, Luxembourg, and Peru.

The office coordinated an Institution-wide project to develop an exhibition and symposium commemorating the bicentenary of Felipe Poey in early 2000. This pioneering Cuban biologist, an early friend and correspondent of the Smithsonian, was one of the first naturalists to develop a concept of biodiversity.

Foreign officials who visited the Smithsonian this year included the president of Colombia, the queen of Jordan, the president of Ecuador, the first lady of China,

the queen of Bhutan, and the president of Panama. For the visit of Cuba's vice-minister of culture, OIR organized a briefing by representatives of 25 Smithsonian units. OIR handles arrangements for visits such as these and serves as internal adviser on foreign affairs and the Smithsonian's interests abroad. In cooperation with the State Department and Smithsonian staff, OIR also organizes briefings on environmental affairs for newly confirmed ambassadors before they take up their posts abroad.

OFFICE OF SPONSORED PROJECTS

The Office of Sponsored Projects (OSP) provides the Smithsonian community with the administrative and financial services to support the acquisition and management of externally funded grants and sponsored project contracts. OSP offers a flexible management infrastructure within which the Institution's research activities can thrive.

Because the nature of research lends itself to sponsored projects funding mechanisms, OSP managed 461 active grant and sponsored project contracts valued at \$86 million in fiscal year 1999. OSP maintained this base of research funding by supporting the efforts of 150 researchers, who submitted 258 proposals valued at \$85.3 million, and by negotiating and accepting for the Institution 211 grants and contracts valued at \$40.5 million. These awards provide critical resources primarily for research, but also for educational programs and exhibitions.

Among the Smithsonian organizations that received external funding were: the National Museum of American History from Polo Ralph Lauren for the Star-



Volunteers from the Washington, D.C., area, including (from left) Raina Lee, Yuka Ohta, Bryan Li, and Phyllis Durante, were gallery guides for the exhibition "From Bento to Mixed Plate: Americans of Japanese Ancestry in Multicultural Hawai'i," presented by the Program for Asian Pacific American Studies. (Photograph by Gina Inocencio)

Spangled Banner Preservation Project; the National Museum of the American Indian from the Andrew W. Mellon Foundation to support conservation training; the Anacostia Museum from the Freddie Mac Foundation for the Lucy E. Moten Elementary School partnership; the National Museum of Natural History from the National Science Foundation for the large-format film *Wonders of Life*; and the Smithsonian Environmental Research Center from the U.S. Department of Energy for research on the impact of elevated carbon dioxide on a Florida scrub-oak ecosystem. These activities represent the work of Smithsonian researchers whose self-motivation, innate curiosity, and quest for new knowledge enhance the Institution's reputation for excellence.

PROGRAM FOR ASIAN PACIFIC AMERICAN STUDIES

The Program for Asian Pacific American Studies inspires a broader understanding of our nation and its many cultures by tracing and interpreting the contributions of Asian Pacific Americans in the United States. The program made great strides this year in establishing itself in Asian Pacific American communities in Washington, D.C., and nationwide.

The program's most significant achievement in the local community was the traveling exhibition "From Bento to Mixed Plate: Americans of Japanese Ancestry in Multicultural Hawai'i," which was on view in the Arts and Industries Building through a partnership with the Japanese American National Museum, Los Angeles. To bring the exhibition to life, the program worked closely with community groups to recruit more than 130 volunteer gallery guides and artists to share personal stories and demonstrate art forms reflecting Hawaii's multicultural heritage. On Saturdays, visitors could try their hands at crafts such as raku pottery, origami, and lauhala leaf weaving.

On the national front, the program initiated a strategic planning process with the support of a gift from the Starr Foundation. Forty-five Asian Pacific American leaders from around the country were invited to participate. Through their involvement, these scholars, arts organization directors, and civic leaders helped shape a plan that will make the Smithsonian more relevant to their communities. The final strategic plan focuses on the need for increased Asian Pacific American participation in the areas of collections, research, exhibitions, professional opportunities, and education and public programming.

SMITHSONIAN COUNCIL

This year's Smithsonian Council meeting focused on the Smithsonian's relations with and programs for citizens and communities across the nation. Four panel discussions dealt with new program directions; opportunities and risks in community relationships; ways of defining and targeting communities served; and the impact of programs on communities. A panel of outside leaders discussed the needs of their communities and the relationships they wanted to build with the Institution.

Established in 1966, the Smithsonian Council is a continuing forum of advice to the Secretary on research, curatorial, exhibition, and educational programs and is composed of distinguished academic, museum, and public figures representing fields and professions that parallel the Smithsonian's. Council members include: Robert McC. Adams, Smithsonian Secretary Emeritus, University of California, San Diego; Joyce Appleby, University of California, Los Angeles; Ellsworth Brown, Carnegie Museums of Pittsburgh; George Carruthers, Naval Research Laboratory; Kinshasha Holman Conwill, Studio Museum in Harlem; Linda Cordell, University of Colorado Museum; Ruth Schwartz Cowan, State University of New York, Stony Brook; Diane Frankel, James Irvine Foundation; David Gergen, *U.S. News & World Report*; Daniel Janzen, University of Pennsylvania; Jorge Klor de Alva, University of Phoenix; John W. McCarter Jr., Field Museum; Cheryl McClenney-Brooker, Philadelphia Museum of Art; Clifton Poodry, National Institutes of Health; Richard Powell, Duke University; Mimi Quintanilla, Witte Museum; Lauren Resnick, University of Pittsburgh;

Jeremy Sabloff, University of Pennsylvania Museum; Igor Sikorsky, New England Air Museum; Beryl Simpson, University of Texas, Austin; Susan Vogel, New York University; Elisabeth Vrba, Yale University; John Walsh, J. Paul Getty Museum; Akemi Kikumura-Yano, Japanese American National Museum; and Tomas Ybarra-Frausto, Rockefeller Foundation. The November 1999 Council meeting was to focus on research activities at the Institution.

SMITHSONIAN EARLY ENRICHMENT CENTER

The Smithsonian Early Enrichment Center (SEEC) is a unique museum-based child development center, preschool, and kindergarten that takes advantage of the Smithsonian's invaluable resources. SEEC provides a model, high-quality educational program for young children in Smithsonian facilities and advances educational opportunities for all children by sharing its expertise on a national level, furthering the Smithsonian's educational mandate. The program serves 125 children at three Smithsonian sites and has more than 30 staff members.

This year, SEEC reached a new five-year agreement outlining its relationship with the Smithsonian. SEEC's board of directors issued a new strategic plan, *A Design for Our Future*, which outlines growth in financial planning, diversity, educational outreach, curriculum, and the SEEC-Smithsonian partnership.

SEEC advances its outreach mission through twice-yearly seminars for teachers and museum professionals from around the country and through partnerships with museums and educational institutions. Several schools and federal agency child care centers currently

license the SEEC curriculum, including a cluster of five preschools and several cultural institutions in Cleveland.

This year, Secretary I. Michael Heyman presented SEEC's founding executive director, Sharon Shaffer, with the Secretary's Gold Medal for Exceptional Service to the Institution, the first such award ever given to a Smithsonian educator.

SMITHSONIAN INSTITUTION AFFILIATIONS PROGRAM

The Smithsonian Institution Affiliations Program is an innovative, collections-based outreach initiative that shares Smithsonian collections, staff expertise, and programmatic resources with communities nationwide. Affiliations offer museums an opportunity for long-term artifact loans and stimulate strong collaborations that can sustain other programs. More than 20 organizations currently participate in the program.

At the first annual Affiliations Program Roundtable, directors and staff members of affiliating museums learned more about the Smithsonian and addressed issues specific to their ongoing projects. This well-attended two-day conference was a positive forum for assessing projects, exchanging experiences, providing feedback, and generating networks among the affiliates.

In the past year, seven organizations have fully implemented their affiliations with the long-term loans of objects from the national collections: B&O Railroad Museum, Baltimore, Maryland; Bisbee Mining and Historical Museum, Bisbee, Arizona; Kansas Cosmosphere, Hutchinson, Kansas; Mexican Heritage Plaza, San Jose, California; Miami Museum of Science, Miami,

Florida; National Museum of Industrial History, Bethlehem, Pennsylvania; and San Carlos Institute, Key West, Florida. These additions bring the total number of implemented affiliations to nine.

The program welcomed six new participants during fiscal year 1999: B&O Railroad Museum; Florida International Museum, St. Petersburg, Florida; McAllen International Museum, McAllen, Texas; San Carlos Institute; Storytelling Foundation International, Jonesborough, Tennessee; and The Women's Museum: An Institute for the Future, Dallas, Texas.

As an extension of their affiliations projects, the Bisbee Mining and Historical Museum and Centro Alameda, San Antonio, Texas, each had interns working in Smithsonian offices during the summer. The Affiliations Program office also oversaw one fellowship this year.

SMITHSONIAN INSTITUTION ARCHIVES

The collections of the Smithsonian Institution Archives—including the historical records of the Institution, oral interviews and manuscript collections from selected staff, video histories, and the records of related organizations—are a significant research resource. The Archives continues to welcome scholars in record numbers, to undertake research on behalf of Smithsonian offices, and to help everyone from schoolteachers to docents better understand the history of the Institution and the contents of its collections. Through its Web site, the Archives offers a wealth of information about institutional history, as well as historical photographs, virtual exhibitions, and, for the museum specialist, detailed information about the national collections.

In an effort to strengthen stew-

ardship of the collections, Secretary I. Michael Heyman issued guidelines this year for the establishment and maintenance of Smithsonian policy regarding collections management. To carry out these guidelines, the National Collections Program within the Archives revised the Smithsonian Collections Management Policy with the involvement of more than 100 staff members.

To strengthen customer service, the Archives is providing an unprecedented level of records services to Smithsonian offices. A four-person team conducts surveys, offers file management advice, and provides written guidance on the disposition of records. The team also presents informal seminars to offices and bureaus. This year, seminars were held at the National Portrait Gallery, the National Museum of the American Indian, and the Visitor Information and Associates' Reception Center.

The Archives also provides leadership to the larger Smithsonian archival community by spearheading projects that meet mutual needs. Of particular significance is the records storage facility created by the Archives, which now contains records from more than 10 Smithsonian repositories.

Among its many methods for capturing Smithsonian history, the Archives conducts oral histories. This year, for example, historian Pamela Henson conducted several interviews with David Challinor, assistant secretary for science at the Smithsonian from 1971 to 1987. Challinor came to the Smithsonian in 1966 and oversaw a period of growth and expansion in the Institution's scientific research facilities. He continues his research today as assistant secretary emeritus with an office at the National Zoo.



Smithsonian Institution Libraries Assistant Director Tom Garnett, in the Libraries' new Electronic Imaging Center, holds a rare text on seashells next to its digital image on screen. (Photograph by Jon Goell)

SMITHSONIAN INSTITUTION LIBRARIES

With 19 branches, more than 1.2 million volumes, and growing electronic access, the Smithsonian Institution Libraries serves both the scholarly community and the public. Highlights of fiscal year 1999 include the development of an expanded variety and volume of electronic information services, the creation of a society to recognize major donors, and the opening of a new branch library at the National Museum of the American Indian Cultural Resources Center in Suitland, Maryland.

The Libraries' Electronic Library Program gives Smithsonian researchers access to a wealth of information wherever they need it: at their desks, in research laboratories and collection storage areas, and in the field. This year, more full-text e-journals, digital editions of rare books, and multi-subject reference desk services were

brought online. Director Nancy E. Gwinn established the Information Systems Division to manage the program, which includes all online products and initiatives.

Six digital editions of rare volumes in natural history and the history of science and technology, with full original text and illustrations, were published online this year. They include J.J.N. Spalowsky's *Prodromus in systema historicum testaceorum*, 1801, with hand-colored plates of mollusk shells from around the world, and Tycho Brahe's Latin text for *Instrumentis for the Restoration of Astronomy*, 1602. The Libraries' digital editions of rare books all carry new material—such as biographical essays, notes on publishing history, indexes, and illustrations—that adds research value for the reader.

Also published online was a new electronic education aid, *Anthropology on the Internet for K-12*, by Mar-

garet R. Dittemore, librarian of the Anthropology Branch. The American Anthropology Association linked this useful guide to its home page. Offered as part of the larger Smithsonian effort to support education for diverse audiences, each section is illustrated with photographs of Smithsonian anthropologists working in the field or in their laboratories.

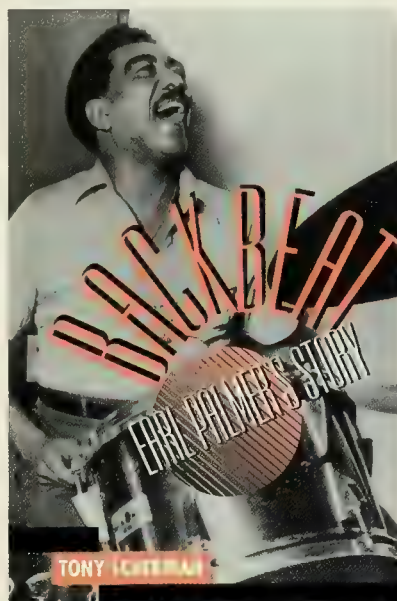
The Spencer Baird Society was created by the Libraries' administration and board in July. Named for the Smithsonian's second Secretary, the society recognizes individuals who provide significant philanthropic support for top-priority projects. Some possible uses of Baird Society funds are purchase of rare books for the collections; acquisition of new equipment to support digitization; stipends for interns, fellows, or a minority postgraduate residency for a new librarian; cataloging of a new collection; or conservation treatments of volumes with high conservation priority.

SMITHSONIAN INSTITUTION PRESS

Publishing for both scholarly and general-interest audiences, Smithsonian Institution Press (SIP) is a leading publisher in American studies and popular culture, anthropology and archaeology, aviation and space history, museum studies, and the natural sciences, including biodiversity studies. During 1999, SIP completed its separation from Smithsonian Press/ Smithsonian Productions and was transferred from the Business Advancement Directorate group to the Office of the Provost, a move recognizing its essentially programmatic mission as a university press.

SIP's spring 1999 catalogue fea-

tured 19 new titles, including *Backbeat: Earl Palmer's Story*; *A WASP among Eagles: A Woman Military Test Pilot in World War II*; *Tales of a War Pilot*; a paperback release of *Exhibiting Dilemmas: Issues of Representation at the Smithsonian*, edited by Smithsonian curators Amy Henderson and Adrienne L. Kaeppler; and two scholarly volumes on the biology and conservation of marine mammals, produced in association with the Marine Mammal Commission. For the fall 1999 season, SIP released *Tupperware: The Promise of Plastic in 1950s America*; *The Smithsonian Book of North American Mammals*, produced in association with the National Museum of Natural History and the American Society of Mammalogists; and *Aiming for the Stars: The Dreamers and Doers of the Space Age*, by National Air and Space Museum curator Tom D. Crouch.



The drummer who helped transform rhythm and blues into rock 'n' roll is the subject of *Backbeat: Earl Palmer's Story*, new this year from Smithsonian Institution Press. (Photograph by Rick Malkin)

A Music Legend's Story

Backbeat: Earl Palmer's Story, published this year by the Smithsonian Institution Press, is a first-person narrative of the legendary musician whose muscular drumming laid the rhythmic foundations of rock 'n' roll. Palmer played drums on Little Richard's "Tutti Frutti," Lloyd Price's "Lawdy Miss Clawdy," Sam Cooke's "Shake," Fats Domino's "I'm Walkin'," and other early rock 'n' roll anthems. He also worked as a session drummer for Frank Sinatra, Sarah Vaughan, Neil Young, Elvis Costello, Ray Charles, the Beach Boys, Marvin Gaye, and countless other musicians. Palmer helped to transform the lope of rhythm and blues into the full-tilt thrust of rock 'n' roll. "If any single musician can be credited with defining rock 'n' roll," wrote music critic Robert Palmer, "that musician is surely Earl Palmer." *Backbeat* alternates Earl Palmer's voice with the insights of music journalist and historian Tony Scherman to explore his life and career. Wynton Marsalis contributed the foreword.

The Press kicked off its promotional campaign for the book in April at the New Orleans Jazz and Heritage Festival, where the New Orleans-born Palmer played drums on stage with Ray Charles, Fats Domino, Dr. John, and others. He was interviewed on New Orleans Public Radio, Public Radio International, and England's BBC Radio 2 and was the subject of print stories in the *New Orleans Times Picayune*, *Louisiana Cultural Vistas*, *New Orleans Magazine*, *Louisiana Life*, and other publications. Since the festival, Palmer has attended book signings in New Orleans, Los Angeles, and other cities.

Blues historian and writer John Sinclair, reviewing *Backbeat* for *Gambit Weekly*, concluded that "it belongs in the library of every music-loving American."

During 1999, SIP received the Wildlife Society's Outstanding Book Award for *Salamanders of the United States and Canada*, by James Petranka, and Outstanding Edited Book Award for *Bat Biology and Conservation*, edited by Thomas Kunz and Paul Racey. *Making People's Music: Moe Asch and Folkways Records*, by Peter D. Goldsmith, won both the 1999 American Recorded Sound Collections Book Award for Excellence in Historical Research and the prestigious ASCAP-Deems Taylor Award in the Pop Books category. *Rattlesnake: Portrait of a Predator*, by Manny Rubio, was selected by the Choice Academic Libraries as an Outstanding Academic Title for 1999. Finally, SIP received the Washington Book Publishers' Best in Show award for *Makuna: Portrait of an Amazonian People*, by Kaj Arhem.

The Smithsonian Contributions and Studies Series Program was merged with Smithsonian Institution Press this year. This division publishes nine monograph series that report on the results of scientific, technical, and historical research conducted by Smithsonian staff, as well as on the Institution's collections. Notable among this year's publications is the *Atlas of Paleocene Planktonic Foraminifera*, which documents the findings and conclusions of the members of the Paleocene Planktonic Foraminifera Working Group of the International Union of Geological Sciences.

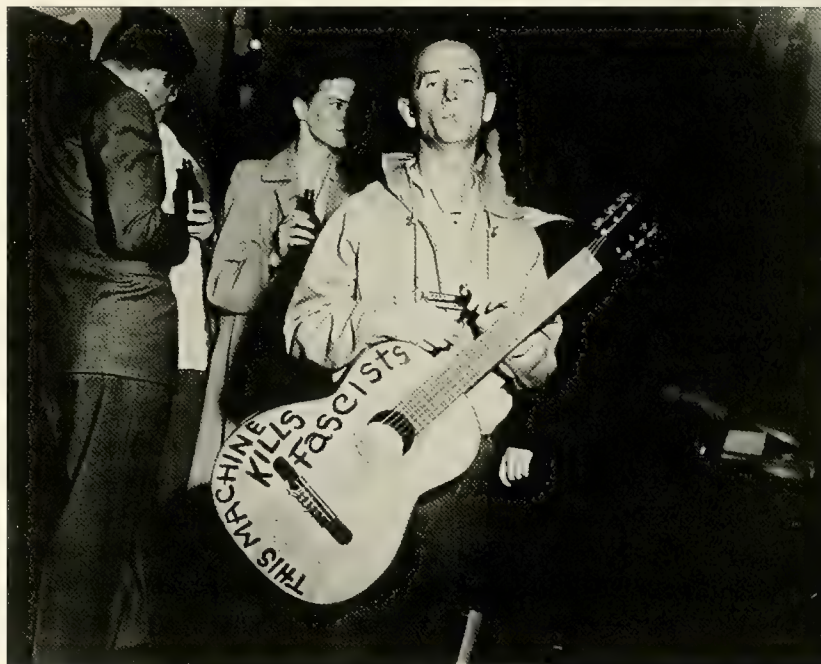
SMITHSONIAN INSTITUTION TRAVELING EXHIBITION SERVICE

The Smithsonian Institution Traveling Exhibition Service (SITES), the largest traveling exhibition organization in the world, extends the collections, research, and museum expertise of the Smithsonian to "sites" across the nation and beyond. Since its first exhibition went on the road in 1952, SITES has traveled thousands of exhibitions for the education and enjoyment of museum-goers in every state and in several foreign countries.

"*Americanos: Latino Life in the United States*," a groundbreaking exhibition from SITES and the Smithsonian Center for Latino Initiatives, opened at the National Museum of American History this year. The bilingual exhibition, the brainchild of actor and activist Edward James Olmos, presents an

intimate portrait of the Latino community through the work of prizewinning photographers. The exhibition is the centerpiece of a larger educational effort that includes a Home Box Office documentary special, a Time Warner Music CD, and a book published by Little Brown. "*Americanos*," a project of Olmos Productions, is made possible through the generous support of Time Warner, Inc., and U S WEST. Additional support is provided by Farmers Insurance.

"This Land Is Your Land: The Life and Legacy of Woody Guthrie," the first comprehensive exhibition about the revered musician and artist, opened to stellar reviews at the Autry Museum of Western Heritage in Los Angeles. Organized by SITES and the Woody Guthrie Archives in collaboration with the Smithsonian's Center for Folklife and Cultural Heritage, the exhibition presents an abundance



Living in New York City in 1942, Woody Guthrie found a thriving community of folk musicians who shared his passion for freedom from oppression. A Smithsonian Institution Traveling Exhibition Service exhibition explores the life and work of this poet, singer, artist, and humorist. (Photograph by Lester Balog)

of artifacts and new research drawn for the first time from the archives. Guthrie's daughter Nora Guthrie is the archives' director and the exhibition's curator. "This Land Is Your Land" has been made possible through the generous support of Nissan North America. Additional support has been provided by the Smithsonian Institution Educational Outreach Fund and the Smithsonian Women's Committee. SITES has also collaborated with the Rock and Roll Hall of Fame and Museum and Cleveland Public Radio to produce *Hard Travelin'*, a radio series on the life and times of Guthrie.

This year, SITES took a number of Smithsonian exhibitions on tour. "Going Strong: Older Americans on the Job," from the National Museum of American History, presents photographs of resilient tradespeople. The popular National Portrait Gallery exhibition "Red, Hot & Blue: A Salute to American Musicals" will be seen in landmark theaters and movie palaces, as well as in smaller museums. "To Honor and Comfort: Native Quilting Traditions" from the National Museum of the American Indian and Michigan State University Museum, began its national tour. The National Air and Space Museum's "Star Wars: The Magic of Myth" began a two-year tour to major museums in the United States, with a final international showing at the Powerhouse Museum in Sydney, Australia, in 2002

SMITHSONIAN OFFICE OF EDUCATION

A yearlong strategic planning process culminated in the merger of the Smithsonian Office of Education (SOE) and the Center for Museum Studies (CMS). The new office interprets the collective

knowledge of the Smithsonian and serves as a gateway to the Institution's education resources. It also promotes the understanding and use of museums in general. This expansion of mission began nearly three years ago when the Office of Elementary and Secondary Education became the Smithsonian Office of Education. The role of SOE broadened to include service to educators and parents and administration of the Educational Outreach Fund and the Wider Audience Development Program.

In the year leading up to the merger, SOE and CMS together offered professional development opportunities and services for educators. In the Washington area, summer seminars helped elementary and secondary teachers learn how to use museum resources to meet curriculum objectives. The Paul Peck Humanities Institute, a partnership at Montgomery College in Maryland, provided faculty research fellowships, internships, and seminars. The office continued to promote the popular heritage month programming at the Institution. This year, for example, a workshop for teenage writers conducted by prominent Afro-Latino authors was filled to capacity.

The office also brought Smithsonian expertise to places throughout the country. The American Indian Museum Studies Program conducted extensive seminars in Louisiana, Florida, and Alaska. Regional workshops in Riverside, California, and Austin, Texas, fostered partnerships between school districts, local museums, and the Smithsonian. In these community-based programs, the Smithsonian models methods and gives technical support.

The new *Smithsonian Field Trip Guide for Educators*, funded by several Washington-area foundations,

was launched this year. This 96-page guide details tours and programs for students and professional development opportunities for educators at all Smithsonian museums, research institutes, and offices. An "educator's toolkit" section, developed with the cooperation of schoolteachers and some 60 Smithsonian contributors, contains proven educational strategies and a guide to making connections between the Smithsonian's permanent exhibitions and national education standards in history, science, and the arts.

ACCESSIBILITY PROGRAM

The number of people who have disabilities has been increasing as life spans lengthen. Today, one in five Americans has a disability. That translates into greater numbers of Smithsonian visitors with diverse abilities and disabilities. The Accessibility Program advocates for and coordinates actions by Smithsonian museums, research institutes, and offices to accommodate audiences that include people with disabilities. The program's activities this year demonstrate the diversity of the audiences and issues.

The program collaborated with the National Museum of American History and the National Rehabilitation Awareness Foundation to present "Disability and the Practice of Public History," a groundbreaking conference for scholars, museum professionals, and disability advocates. The participants concluded that disability history must be part of public narratives, including exhibitions. Integral to the success of the conference was the program's model provision of accessibility services to accommodate the 200 conference registrants with diverse disabilities.

Voices to Access: Publications on Tape

People with blindness, low vision, mobility limitations, and cognitive disabilities are often blocked from participating in Smithsonian programs—or even finding out about them. The Accessibility Program's new Voices to Access 2000 project is designed to remove some of those barriers.

This year, 25 volunteers invested nearly 2,000 hours in recording audiotaped versions of Smithsonian publications to provide access to visitors who cannot read standard print. All volunteers participate in a training program that explains audience needs and abilities and teaches recording techniques such as audio description, a concise way of describing a visual image. Among the publications-on-tape produced by the volunteers this year were the Folklife Festival program book, the Freer and Sackler Galleries' calendar, and materials for "OurStory" at the National Museum of American History. Visitors may ask for the tapes at museum information desks and take them home free of charge.

In an innovative partnership, volunteers from ABC News have now joined the effort. When ABC approached the Smithsonian seeking an employee volunteer project, Voices to Access 2000 was a perfect fit. Their first project is *The Associate*, the monthly program catalogue of The Smithsonian Associates. Packed with information about lectures, performances, study tours, and other offerings, the audiotaped version could attract new participants who have not had adequate information about TSA's programs.

"When the ABC volunteers are combined with the existing group of Voices to Access 2000 narrators," says Accessibility Program Coordinator Jan Majewski, "we have an extraordinary program that will make the Smithsonian more accessible to a large and growing group of people who have been excluded from our audience."



Betty Johnson and Susan Welch, two of the 25 Accessibility Program Voices to Access 2000 volunteers, record audiotaped versions of Smithsonian materials for visitors who cannot read standard print. (Photograph by Beth Ziebarth)

Professionals from the Smithsonian and Washington, D.C.-area cultural organizations attended five continuing education sessions held by the program, focusing on accommodations for visitors who are blind or have low vision. The topics were: tactile opportunities in museums, site orientation and wayfinding, assistive technologies, the Mashantucket Pequot Museum's information system for visitors with vision impairments, and publications accessibility.

As Smithsonian visitors' demand for accessibility services increased, the program provided more than 550 hours of sign-language interpretation, audio description, and Real-time captioning services through its centralized resources. Review of design and construction plans for the accessibility of facilities and exhibitions is a priority. Significant projects this year included renovation plans for the National Museum of American Art and the National Portrait Gallery, the National Museum of the American Indian's museum on the Mall and its Cultural Resources Center, the Victor Building, and the Star-Spangled

Banner Preservation Project conservation laboratory and exhibition.

INSTITUTE FOR CONSERVATION BIOLOGY

The Institute for Conservation Biology (ICB) continued its mission to facilitate multidisciplinary initiatives in conservation science by drawing together the myriad skills and resources of the Smithsonian Institution, collaborating with other organizations, and creating alliances that effectively address a broad range of conservation issues resulting from the biodiversity crisis. ICB continued to forge strong relations with non-Smithsonian agencies and non-governmental organizations.

ICB and the World Bank cohosted an environmental roundtable for 35 participants from the host organizations, the U.S. and Ecuadorian governments, non-governmental organizations, and foundations. Jamil Mahuad, president of Ecuador, spoke on "Ecuador's New Vision on Sustainable Development," followed by an open discussion. U.S. Secretary

of the Interior Bruce Babbitt gave the concluding remarks.

Two distinguished guests were featured in ICB's ongoing Visiting Speaker Luncheon Series: Timothy Wirth, president of the United Nations Foundation, and Rosina Bierbaum, associate director for environment in the Office of Science and Technology Policy, Executive Office of the President. This series acquaints Smithsonian scientists and staff with the Institution's environmentally oriented neighbors and serves as a springboard for cooperative initiatives.

With the University of Maryland graduate program in Sustainable Development and Conservation Biology, ICB hosted the Society for Conservation Biology's 1999 annual meeting, "Integrating Policy and Science in Conservation Biology." The institute and the World Bank cosponsored a luncheon meeting with Ernesto Perez Balladares, president of the Republic of Panama, to discuss ecotourism and the need for strategic alliances among tourism, conservation, and scientific research. ICB continued to offer its course, "Biodiversity and Wildlife Conservation," at Johns Hopkins University's Washington, D.C., campus. Thirteen Smithsonian scientists taught the course during the fall 1999 semester.

INSTITUTIONAL STUDIES OFFICE

The activities of the Institutional Studies Office (ISO) can be grouped into four major categories: museum and exhibition planning, exhibition assessment, membership studies, and research.

In museum and exhibition planning, the office conducted a major study of three linked museums—the National Museum of American

Art, the National Portrait Gallery, and the Renwick Gallery—that was designed to provide essential data on visitors to guide planning. Data collection took place in different seasons to capture a wider range of visitors. For the National Air and Space Museum, the office conducted exploratory interviews with visitors to aid in planning the new Air Transportation hall, as well as surveys and in-depth interviews for the future "Explore the Universe" exhibition. At the National Museum of Natural History (NMNH), ISO interviewed visitors extensively in the Kenneth E. Behring Hall of Mammals to learn how they experience the displays. These explorations led to a large-scale survey study that yielded information to guide planning for the reinstallation of the hall.

Exhibition assessment activities included an in-depth study of the "Geology, Gems, and Minerals" exhibition at NMNH that provided valuable insights into how the museum could enhance attendance in its major exhibitions. At the National Zoo, a series of three studies investigated visitor behavior, attitudes, and experiences in the Amazonia exhibit, with a focus on the Amazonia Science Gallery and its use by families.

Two membership studies repeated and enlarged on studies conducted 10 years earlier. For the Cooper-Hewitt, National Design Museum, a study showed how the museum's support has changed over time. A study for The Smithsonian Associates emphasized Internet use by members.

ISO's research activities continued work on the types of experiences that visitors anticipate and find satisfying in museums. A study of entering and exiting visitors at the National Museum of American History demonstrated

the usefulness of this model in clarifying the museum's impact on its visitors.

The peer-reviewed journal *Curator* invited the office to submit articles for a special issue on ISO's work. Staff members prepared five major articles, which were accepted and scheduled for publication early in 2000.

SCIENTIFIC DIVING PROGRAM

As an Institution-wide research support program dedicated to the safe conduct of underwater science activities by Smithsonian staff and affiliated researchers, the Scientific Diving Program facilitated projects and diving expeditions by the Smithsonian Tropical Research Institute, the Smithsonian Environmental Research Center, the National Museum of American History, the Smithsonian Marine Station at Fort Pierce, and the National Museum of Natural History. These projects involved more than 200 scientific divers and approximately 4,000 incident-free dives.

Program staff were involved in research diving expeditions in the Caribbean and the Pacific. The Scientific Diving Control Board chair and the scientific diving officer cochaired a two-day marine sciences workshop at the Smithsonian Environmental Research Center that examined underwater research efforts at the Smithsonian and its network of marine research facilities. The program also conducted two three-week scientific diving courses, one at the National Museum of Natural History and one in Spanish at the Smithsonian Tropical Research Institute. At the invitation of the Japan Marine Science and Technology Center, the program was involved in the development of a scientific diver network and manual in Japan.



REPORT OF THE UNDER SECRETARY

CONSTANCE BERRY NEWMAN



Under Secretary Constance Berry Newman (Photograph by Richard Strauss)

The public knows to expect excellence from the Smithsonian. Whether visiting a museum on the Mall, attending Smithsonian Associates events in their hometowns, or browsing the Web site, people are confident that they will have an experience of the highest quality. This dedication to excellence permeates the Institution, and not just in the visible programs that the public enjoys.

The reports in this section of the annual report highlight the pursuit of excellence behind the scenes, where staff members provide essential support for the Institution's museum and research activities. Stimulating programs from The Smithsonian Associates, for example, open a world of knowledge to those who participate, but first it takes talented staff to develop the content, orchestrate the logistics, and make the experience a rewarding one. Visitors to the National Museum of Natural History enjoy the expanded facilities and services in the new Discovery Center, thanks in part to several years of intense effort by staff in the various Operations units who helped make this addition to the Smithsonian landscape a reality. Our dedicated volunteers—this year, some 5,400 strong—make their own special contributions to excellence in just about every corner of the Institution.

Sustaining excellence requires more than hard work, high standards, and the will to succeed. For the Smithsonian, reliable and steady commercial revenue sources are increasingly essential as we look for ways to support our programs and create new ones that serve widening audiences.

This year, the Smithsonian strengthened its commitment to developing and expanding for-profit business activities by establishing Smithsonian Business Ventures, a separate entity within the Institution with its own board of directors. Gary Beer, the chief executive officer, oversees Smithsonian magazines, museum shops, mail-order catalogues, concessions, commercial alliances, media-content products, direct marketing, and product development and licensing. Beer, who joined the Smithsonian near the end of this fiscal year, guided a similar venture to success when he was president and CEO of the Sundance Group, the for-profit arm of the Sundance organization founded by Robert Redford.

Underlying this organizational change is the same commitment to excellence that has driven the Smithsonian for all of its 153 years. During I. Michael Heyman's five years as Secretary, we have continued to explore new realms—physical, intellectual, and electronic. Now we are responding to present needs while thinking ahead to the Smithsonian's possible future roles and anticipating how we will support them. As the reports on the following pages suggest, the various organizations that make up the Smithsonian are always looking at ways to fulfill their missions more effectively. As long as the commitment to excellence is at the heart of everything we do, we cannot help but succeed.

THE SMITHSONIAN ASSOCIATES

The Smithsonian Associates (TSA), the Institution's educational outreach and membership unit, offered more than 1,800 educational opportunities this year in the greater Washington area, across the country, and around the world. More than 250,000 people attended

Left: The Smithsonian's museum shops—including this one in the National Museum of Natural History—reflect the Institution's educational values and provide an important source of revenue. (Photograph by Justin Lane)



Two jazz legends—singer Leny Andrade and guitarist Charlie Byrd—performed bossa nova and jazz rhythms for the “Música de las Américas” series. (Photograph by Hugh Talman)

programs that ranged from an evening with illustrator Peter Sis to a two-week study tour to the Himalayas.

For TSA’s Resident Associate Program, the year began with “L’Esprit de France,” an educational program series that spotlighted French culture, history, and style—from a seminar on Marcel Proust to a rendezvous and spectacular dinner with Guy Legay, chef of the legendary Hôtel Ritz Paris. “Música de las Américas” ignited the last Saturday of each month from February through July, as outstanding performers, cultural historians, and scholars traced the varied styles of Latin music and its influence on American popular music. Another great musical tradition took center stage with “A Celebration of the Duke Ellington Centennial,” performed by the David Murray Big Band.

TSA celebrated art and artists,

beginning with an evening with illustrator extraordinaire Al Hirschfeld, whose sophisticated drawings have defined Broadway’s passing parade for seven decades. A course about Vincent van Gogh complemented the record-breaking exhibition at the National Gallery of Art. Frank Lloyd Wright was the subject of a seminar about his work that featured historians Neil Levine and Myron Marty, Wright biographer Meryle Secrest, and architect Eric Lloyd Wright, grandson of Frank Lloyd Wright.

The sciences, nature, and technology were all richly represented. To complement the exhibition “Microbes: Invisible Invaders, Amazing Allies,” TSA developed an assortment of programs, including an original Discovery Theater production and a course on “Microbes: A Century of Life-Saving Discoveries” that featured Dr. Donald Henderson, who led

the effort to eradicate smallpox. Astrophysicist Paul Davies considered a time before the Big Bang, putting a philosophical slant on cosmology. Dr. Mario Livio, scientist at the Space Telescope Science Institute, helped seminar participants look into the farthest reaches of the universe to glimpse the beginnings of life. Tim Berners-Lee, founder of the World Wide Web, described a communications environment that is transforming our lives.

Also this year, The Smithsonian Associates honored two people who have made extraordinary contributions in this century. Sir Edmund Hillary, the first man to scale Mt. Everest, and film director Steven Spielberg received the James Smithsonian Bicentennial Medal in programs that honored their continued commitment to humanitarian causes.

Associates from all regions took



Al Hirschfeld delights a Smithsonian Associates audience with stories from his seven-decade career as a *New York Times* theater caricaturist. (Photograph by Hugh Talman)

part in more than 500 international, national, and local Smithsonian Study Tours in 1999. Tour themes ranged from the study of desert ecology in Death Valley, to the rediscovery of Homer's *The Odyssey* during a study voyage to Greece, Turkey, Sicily, and Tunisia, to an exploration of the new South Africa with noted political scientist David Welsh, professor emeritus at Cape Town University.

Several new intergenerational programs were enthusiastically received. During the first Summer Family Program in Tuscany, parents, grandparents, children, and grandchildren took up residence in a restored 13th-century hilltop village and discovered how a fresco is made. At The Nature Place, an environmental education center near Colorado Springs, Associates

and their families went on a week-long exploration of the region's native cultures and fossil records.

TSA's National Outreach Program initiated a new program for K-12 students, Smithsonian Scholars in the Schools. In a pilot program in Houston, four Smithsonian scholars each spent three days with students from the Spring Branch Independent School District. They presented a combination of hands-on activities, classroom workshops, lectures, and teacher in-service training, as well as a public program for the local school community. More than 5,000 students, educators, and parents participated.

As part of the Smithsonian Affiliations Program agreement with the Public Corporation for the Arts in Long Beach, California, TSA coordinated a three-day residency by the Smithsonian Jazz Masterworks Orchestra. The orchestra presented clinics for hundreds of high school music students and teachers, as well as an after-school concert for area students. An evening public concert drew thousands and received rave reviews.

Smithsonian Institutes for Professionals, custom-designed for corporate and association audiences, were launched this year. Creativity Institutes, which encourage new ways of seeing and problem solving, brought participants into labs and collections to work with Smithsonian experts. World Affairs Institutes offered corporate and academic leaders the opportunity to focus on a region of the world they selected, learning from academics, policy experts, and embassy representatives. A third option, Smithsonian Signature Institutes, provided behind-the-scenes introductions to Smithsonian museums and research facilities.

Música de las Américas

In a celebration of Latino music traditions that the *Washington Post* called "sizzling," "superb," and "invigorating," The Smithsonian Associates presented its groundbreaking "Música de las Américas" program. This series of six monthly concerts and complementary panel discussions explored the continuing influence of Latin styles on popular music in the United States. Top musicians performed in highly praised concerts that focused on popular Latin American musical genres: mambo and Afro-Cuban jazz, merengue, conjunto norteño, tango, bossa nova and cool jazz, and salsa and Latin jazz. Brazilian jazz icon Leny Andrade, the Machito Orchestra, jazz legends Charlie Byrd and Herbie Mann, 1999 Grammy Award winner Flaco Jiménez, and Lydia Mendoza, the "Queen of Tejano Music," were among the many performers.

Involvement with Latino communities is a priority for The Associates, and programs by, for, and about the history and culture of people of Hispanic origin are increasingly popular. "Música de las Américas" was made possible with the support of the Smithsonian Center for Latino Initiatives and America's Jazz Heritage, a Partnership of the Lila Wallace-Reader's Digest Fund and the Smithsonian Institution.

TSA's prestigious two-year Master's Program in American Decorative Arts, offered in cooperation with the Cooper-Hewitt, National Design Museum and Parsons School of Design, graduated its first class of students, who embarked on careers in the arts and education.

SMITHSONIAN BUSINESSES

The Smithsonian is committed to developing and licensing products that reflect its educational values and extend its message. From a business point of view, selling merchandise of high quality helps strengthen the Institution's financial base. From an education point of view, an exhibition catalogue, a CD-ROM, or products carrying descriptive information contribute



Dining possibilities for Smithsonian visitors expanded this year when the Atrium Café opened in the National Museum of Natural History's new Discovery Center. (Photograph by Chip Clark)

to people's knowledge of collections and research programs throughout the Institution.

At the National Museum of Natural History, museum shop sales increased following the opening of the Discovery Center in May. A shop in the International Gallery supported the exhibition "Microbes: Invisible Invaders, Amazing Allies," with everything from gummy microbes to educational microscopes. The Arts and Industries Building shop now features "The Best of the Smithsonian" merchandise, including best-sellers from several museum shops, publications, recordings, Smithsonian Catalogue merchandise, and souvenirs.

The Smithsonian Catalogue continues to reflect the educational values and rich diversity of the museums and research institutes. Every product receives curatorial approval. Sales in fiscal year 1999 exceeded \$39 million, an 11 percent increase over the previous

year. The catalogue continues to dominate the museum theme catalogue market with a 30 percent market share. For the first time, circulation passed the 20 million mark.

Licensed products based on items in the Smithsonian's collections help extend the Institution's educational mission and generate revenue to meet programmatic needs. Every product must meet high standards before it reaches the marketplace. New products this year included a reproduction of explorer William Clark's compass in the National Museum of American History; jewelry adapted from the Hope Diamond and the Hooker Emerald from the National Gem Collection of the National Museum of Natural History; and a planetarium kit for students ages 8 and up inspired by the Albert Einstein Planetarium at the National Air and Space Museum.

Public food services attracted more than 2.5 million visits and

almost one-half million staff member visits, generating more than \$1.5 million in net revenue for the Smithsonian. The newest dining facility, the Atrium Café at the National Museum of Natural History, features six-story skylights and a varied menu, including made-to-order salads, soups, pasta, and a rotisserie station.

SMITHSONIAN MAGAZINE

One of the Institution's primary outreach vehicles is *Smithsonian* magazine, read by nearly 7 million people each month. This year, lively and informative articles introduced readers to the usual broad scope of topics, including Erector Set inventor A. C. Gilbert; the mystical beauty of turquoise; "star parties" for amateur astronomers in Arizona; turn-of-the-century American artist Abbott Handerson Thayer; the cloud of "space trash" that orbits Earth; and the contentious new world of dam removal. The magazine attracts reprint interest from a variety of sources, particularly the field of education. Academic institutions, associations, and textbook publishers request permission to use *Smithsonian* articles as part of coursework material or for informational distribution. Roughly 70 percent of the more than 500 permission requests received in fiscal year 1999 were from organizations with an educational purpose or affiliation.

SMITHSONIAN PRODUCTIONS

Smithsonian Productions is the electronic media production center for the Smithsonian, basing its work on the research and exhibition activities of the Institution's museums and research institutes. The unit shares the vast world of the Smithsonian with millions in

the United States and abroad through quality television and radio programs, exhibition videos, and online media.

This year, Smithsonian Productions presented *The Mississippi: River of Song*, the largest multimedia project in the Institution's history. The centerpiece was a four-part television series that premiered in January 1999 on PBS stations nationwide, taking viewers on a musical journey down the Mississippi River, from the north woods of Minnesota to the Gulf of Mexico. Produced with the cooperation of the Center for Folklife and Cultural Heritage, the project also included a seven-part radio series broadcast nationally on Public Radio International, a two-CD set issued by Smithsonian Folkways, a companion book, and extensive educational materials distributed via the project Web site. With major funding from Kajima Corporation, Hitachi, Ltd., the Corporation for Public Broadcasting, and PBS, the series was coproduced with the Filmmakers Collaborative of Boston.

Smithsonian Productions also produced a variety of programs for Smithsonian exhibitions. The video *Woody Guthrie's Legacy* accompanies the Smithsonian Institution Traveling Exhibition Service exhibition "This Land Is Your Land: The Life and Legacy of Woody Guthrie." For the Lemelson Center for the Study of Invention and Innovation at the National Museum of American History, the unit produced two videos and a puppet show for young people on African American inventor Lewis Latimer. *Titanic Mail*, produced for the National Postal Museum, is the first close look at the five mail-room clerks and the 6 million packages and letters that went down with the RMS *Titanic*.



Little Milton performs onstage at the Flowin' Fountain in Greenville, Mississippi, in Smithsonian Productions' *The Mississippi: River of Song*, a four-part television series that took viewers on a musical journey from Minnesota to the Gulf of Mexico. (Photograph by Theo Pelletier)

OFFICE OF PUBLIC AFFAIRS

The Office of Public Affairs (OPA), part of the Office of Communications, collaborated with the National Museum of American History to create and implement a plan to encourage media coverage of the Star-Spangled Banner Preservation Project. From the beginning, this project was of intense interest to the public, especially museum visitors, the media, and the White House Millennium Council, which selected the flag as a centerpiece of its Save America's Treasures campaign.

The first media "event," held in October, was the infrared examination of the flag by National Aeronautics and Space Administration scientists. The after-hours taking down of the flag was shared with national television via a video news release sent out on satellite the following afternoon. Science media had a briefing on the project and a tour of the special con-

servation lab where the flag is installed for three years.

OPA provides regular support for the public relations efforts of Smithsonian museums and offices. This year's projects included publicity and an advertising plan for "Microbes: Invisible Invaders, Amazing Allies" in the International Gallery. The exhibition brought record numbers of visitors to the S. Dillon Ripley Center and additional evening visitors to other museums that were part of the Summer Science Nights on the Mall program. In addition, OPA played a leading role in the publicity campaign surrounding the groundbreaking for the National Museum of the American Indian on September 28.

The office continued implementation of the Smithsonian's new visual identity program, which was initiated last year with the introduction of a new logo, by working with staff around the Institution to apply the logo to everything from



The Office of Public Affairs held a press conference on September 13 to announce that Lawrence M. Small, president and chief operating officer of Fannie Mae, had been elected the 11th Secretary of the Smithsonian. Shown here are (from left) Wesley S. Williams, Regent and cochair of the search committee; Barber B. Conable Jr., chair of the Regents' Executive Committee; Small; Howard Baker, Regent and cochair of the search committee; and Secretary I. Michael Heyman. (Photograph by Jeff Tinsley)

brochures and newsletters to product labels, signs, and stationery. Three publications produced by OPA won First Place in the National Association of Government Communicators' publications competition: *Smithsonian Year 1997*, jointly produced with Smithsonian Institution Press; *Smithsonian Institution Research Reports*, a quarterly newsletter; and the *Torch*, the monthly employee newspaper. During the year, OPA produced two additional brochures to assist visitors in touring the Smithsonian—an update of "Smithsonian Access," a guide for disabled visitors, and a visitor brochure titled "Exploring African American Heritage at the Smithsonian," which was supported by a grant from the Educational Outreach Fund administered by the Smithsonian Office of Education.

As part of OPA's Institution-wide

promotion program, the office bought commercial time for six months beginning in September on WTOP radio, the dominant news-talk station in the Washington area. The station's listener demographics match those of Smithsonian visitors, Associate members, and donors. The spots, called "Inside the Smithsonian," were broadcast every Friday morning during drive time and featured information for area residents on everything from what's new at the museums to the latest artifact acquisition. To promote the museums' fall season of exhibitions and programs, OPA ran two half-page advertisements in the *Washington Post's* fall preview section on Sunday, September 12.

Near the end of the fiscal year, the Board of Regents was ready to name a new Smithsonian Secretary, and OPA handled the Septem-

ber 13 announcement in the Enid A. Haupt Garden and the publicity for the event. Secretary-designate Lawrence Small's biography and other materials were available to staff, the public, and the press.

VISITOR INFORMATION AND ASSOCIATES' RECEPTION CENTER

In person, by telephone, by mail, and on the World Wide Web, the Visitor Information and Associates' Reception Center (VIARC) invites the public to learn about and appreciate the Smithsonian and participate in its programs and activities. As a central support organization for the Institution under the Office of Communications, and as the principal contact point for information about the Smithsonian, VIARC enjoyed the involvement of some 1,903 volunteers. This year, they contributed nearly 250,000 hours of service as Castle docents, volunteer information specialists, and staff assistants behind the scenes.

In the Smithsonian Information Center, which serves some 2 million visitors annually, VIARC replaced and upgraded hardware components and updated or redesigned a number of features, including the backlit panels describing the locations and activities of Smithsonian museums, the National Zoo, and the Folklife Festival; the two scale models of Washington's core and its monuments; and the touch-screen interactive program about the Smithsonian that is available in six languages at nine stations. The *Guide to the Nation's Capital and the Smithsonian Institution*, produced in cooperation with *Smithsonian* magazine, was updated and redesigned. VIARC digitized the comprehensive map of the capital



Secretary I. Michael Heyman presents a special Certificate of Recognition to John Swafford and Hugh Turnbull, representing the volunteer operators of Amateur Radio Station NN3SI, one of the Smithsonian's oldest ongoing group volunteer efforts. (Photograph by Hugh Talman)

featured in the publication and photographically enlarged it to create the two 5-by-7-foot interactive electronic maps in the Information Center.

Electronic mail inquiries escalated to 15,574, an 80 percent increase over the previous year. To meet these needs, VIARC's Public Inquiry Mail Service expanded its volunteer support and electronic response capabilities. In the Public Inquiry Telephone Service, a new telephone system enhances response capability for the 320,000-plus annual callers to Smithsonian information lines, which operate seven days a week.

OFFICE OF SPECIAL EVENTS AND CONFERENCE SERVICES

The Office of Special Events and Conference Services (OSECS) offers its knowledge and expertise to organizations throughout the Smithsonian, producing events that provide donors, guests, and visitors with memorable, positive experiences, which serve to cultivate continued support for the

Institution. OSECS made possible nearly 400 events and scientific conferences this year, many of them for the Board of Regents, the Secretary, senior Smithsonian staff, and the Office of Membership and Development. Over the last five years, and following a change in office mission, the number of events OSECS produces each year has more than doubled.

The groundbreaking ceremony for the National Museum of the American Indian capped a year of high-level activities. Throughout the year, OSECS produced events for visiting dignitaries, including a reception and a meeting for the president of Colombia, hosted by the Office of the Provost; a benefit fund-raising reception on the occasion of the visit of His Holiness, the Dalai Lama of Tibet, hosted by the Center for Folklife and Cultural Heritage; and a dinner in honor of the president of the Republic of Panama, hosted by the Smithsonian Tropical Research Institute.

Opening receptions were held for a number of exhibitions, including "From Bento to Mixed

Connecting to Smithsonian Resources

For more than 25 years, staff and volunteers in the Visitor Information and Associates' Reception Center's (VIARC) Public Inquiry Mail and Telephone Information Services have fielded an extraordinary variety of questions, from the predictable ("What are the Smithsonian's hours?") to the startlingly specific ("What is this insect? See enclosed"). When the public is curious, VIARC is ready with assistance.

Today, people seeking information are more likely to send an e-mail than to pick up the telephone or mail a letter. Some 15,600 electronic inquiries arrived at VIARC's address, info@info.si.edu, in fiscal year 1999, representing 45 percent of all inquiries received and an 80 percent increase over last year's electronic mail. Each month, thousands of cyber-visitors log on to the Smithsonian's Web site, where they can browse *Encyclopedia Smithsonian*, a VIARC page that provides selected links to online information throughout the Institution. A VIARC Behind-the-Scenes volunteer has made critical contributions to the creation of this site, working with many Smithsonian organizations. Most recently, she collaborated with the Department of Entomology in the National Museum of Natural History to create the extensive "Bug Info" area (click on "Insects" in *Encyclopedia Smithsonian*).

VIARC volunteers and staff work with an impressive library of fact sheets and bibliographies on everything from mollusks to the history of taxicabs, created and revised over the years in cooperation with Smithsonian specialists. When the Institution joined forces with America Online in 1993 to create Smithsonian Online, VIARC contributed highlights from these information resources. By 1995, the Smithsonian had launched its own Web site, and VIARC was instrumental in supplying much of the initial content.

Although e-mail makes asking questions easy, VIARC still fields telephone queries at (202) 357-2700. "People are astonished when they get a live response," says VIARC's Katherine Neill Ridgley. Whether in person or online, she says, "people tell us how grateful they are to be connected to the wealth of knowledge and information the Smithsonian has to offer."



His Holiness, the Dalai Lama of Tibet is escorted by Provost J. Dennis O'Connor and Director of Special Events and Conference Services Nicole Krakora at a fund-raising reception for the program on Tibet planned as part of the 2000 Smithsonian Folklife Festival. (Photograph by Jeff Tinsley)

Plate: Americans of Japanese Ancestry in Multicultural Hawai'i," hosted by the Office of the Provost, and "Microbes: Invisible Invaders, Amazing Allies," hosted by the Office of the Provost and the International Gallery. A luncheon marked the opening of the Folklife Festival, and a press conference and luncheon hosted by Smithsonian Productions celebrated the premiere of the Smithsonian television series *The Mississippi: River of Song*. Fund-raising events included the Anacostia Museum's annual benefit masquerade ball, Carnival '99.

Meetings and conferences included the National Conference on Cultural Property Protection in Los Angeles, hosted by the Office of Protection Services; meetings and a luncheon for the President's Committee on the Arts and the Humanities, hosted by the Secretary; and activities in conjunction with the Board of Regents meetings, hosted by the Secretary.

Among numerous events produced for the Office of Membership and Development were the annual James Smithsonian Society and Smithsonian Treasures weekends, as well as activities associated with meetings of the Smithsonian National Board and the Smithsonian Corporate Membership Program.

OFFICE OF GOVERNMENT RELATIONS

Although always a priority of the Office of Government Relations, efforts to educate members of Congress and their constituencies about the abundance of Smithsonian outreach programs were significantly accelerated. Secretary I. Michael Heyman's determination and his success in bringing the Institution's collections and professional expertise into local communities have resulted in a greater congressional understanding of the Smithsonian's range and depth and, as important, an ap-

preciation of its commitment to public service. By emphasizing the educational components of the Institution's museum and research activities, Government Relations staff are stressing the practical and immediate public benefit of Smithsonian programs and enlisting congressional assistance in making these program opportunities and educational materials available to their communities.

OPERATIONS

The many different organizations that make up the Smithsonian depend on the internal framework of services provided by Washington-based administration, facilities, finance, and information technology staff. These services support and promote effective management throughout the Institution. This year, several offices in the Operations unit concentrated on strengthening their own operations through refined organizational structures, effective use of technology, and improved service to the Institution's museums, research institutes, and offices.

Efforts to strengthen internal financial services included organizational changes in the Office of the Comptroller, along with the hiring of Edward Knapp as comptroller. The Office of the Chief Financial Officer developed a report to better inform senior management about the Smithsonian's financial condition and began investigating the implementation of a new financial system. The Office of Planning, Management, and Budget put into place the final modules of the integrated electronic Budget Management, Planning, and Policy System (BUMPPS).

The Office of Protection Services (OPS) made significant progress in



The Kathrine Dulin Folger Rose Garden, with the Arts and Industries Building in the background, was designed and created by the Horticulture Services Division in the Office of Physical Plant. (Photograph by Francie Schroeder)

advancing the Smithsonian's strategic plan for replacing the Smithsonian Institution Proprietary Security System (SIPSS) and upgrading and integrating the security systems throughout Smithsonian museums and facilities. In partnership with the U.S. Army Corps of Engineers, OPS developed a master plan that outlines the technical specifications for a new integrated security system. In fiscal year 1999, OPS developed and implemented a comprehensive Y2K contingency plan for the electronic security system. Replacement of SIPSS in the National Air and Space Museum, Arts and Industries Building, Smithsonian Castle, and Hirshhorn Museum and Sculpture Garden was initiated and was scheduled for completion in December 1999. OPS also began the designs for SIPSS replacement in the National Museum of Natural History, Central Control, and the Museum Support Center. The Smithsonian Tropical Research

Institute is under design for that facility's first technical security system. With continued funding through fiscal year 2002, OPS is on schedule for complete SIPSS replacement within calendar year 2002.

Digital imaging possibilities continue to expand, as the Office of Imaging, Printing, and Photographic Services (OIPPS) began offering color prints made from digital image files and produced on photographic-quality digital printers. For the first time, OIPPS used all-digital imaging techniques to document remote fieldwork. National Museum of Natural History researchers recorded images with a high-quality digital camera and processed them on the spot in a laptop computer.

The Office of Equal Employment and Minority Affairs enhanced its capacity to track the effectiveness of the Smithsonian's staff recruitment efforts. This office also launched a Web site that gives small and disadvantaged

businesses convenient access to information about doing business with the Smithsonian (www.si.edu/oeema/sdbu.htm).

For the Office of Physical Plant, the groundbreaking ceremony for the National Museum of the American Indian's Mall museum signaled the start of a major construction project. Design of the National Air and Space Museum's Dulles Center was completed, and the replacement of the museum's skylights and windows continued. At the National Museum of Natural History, the new 80,000-square-foot Discovery Center opened to the public, and restoration of the museum's Rotunda was in progress. The Folger Rose Garden, offering year-round interest with roses, annuals, perennials, and woody plants, opened as a permanent addition to the Smithsonian landscape.



DEVELOPMENT AND MEMBERSHIP

ROBERT V. HANLE, EXECUTIVE DIRECTOR FOR DEVELOPMENT



Executive Director for Development
Robert V. Hanle (Photograph by
Hugh Talman)

The final year of the 20th century saw the Smithsonian developing stronger and more varied partnerships with a variety of audiences. As we build toward the public phase of our first-ever national capital campaign, these partnerships become increasingly vital to our continued health and ability to reach new audiences in innovative ways. Of course, since the Institution's first philanthropic bequest from James Smithson, the Smithsonian has forged ties with individuals and with the business and foundation communities. This year was no different, even as the range and diversity of these partnerships expanded.

The Institution remains the sole organization of its kind in the world, a unique public-private partnership that benefits from the foundation of support of the U.S. government but flourishes and evolves through private funding. In fiscal year 1999, the Institution received more than \$146 million from this public-private partnership. Donations from individuals constituted \$94.155 million, or 64.46 percent of the total, which includes the extraordinary gift of Steven Udvar-Hazy to the National Air and Space Museum, and planned gifts such as annuities and bequests from individuals. Corporations and foundations, including those established by individuals, contributed \$41.5 million. Of the total raised, \$130.8 million was restricted to specific programs.

For two consecutive years, private support has been significantly higher compared to previous years, and this momentum highlights both the strength of our work and the meaning our goals and programs have for audiences throughout the world. The Smithsonian is striving not just to keep pace with technological advances, but to break new ground so that the time-tested objects we hold in trust can open new stories for future generations and continue to inspire all who step through our doors today.

In this Development and Membership annual report, we gratefully recognize the many individuals, corporations, foundations, and organizations that have joined in partnerships with the Smithsonian this year and over the long term. Many successes are described throughout this publication. Donors of \$2,000 and above from October 1, 1998, through September 30, 1999, are listed at the end.

CAMPAIGN SMITHSONIAN

Much progress was realized this year in the upcoming national capital campaign in which the Smithsonian will ask the American people for their support to ensure that the Institution remains a vital national resource.

Steven Udvar-Hazy's \$60 million pledge to the National Air and Space Museum's Dulles Center in September allowed the museum to announce its capital campaign—with a goal of \$130 million—nine months earlier than anticipated. This wonderful leadership gift is the largest the Smithsonian has ever received and one of the largest ever to a museum. It signifies the personal involvement with the Smithsonian that will be key to the campaign's success. We salute Steven Udvar-Hazy, his commitment to the field of aviation, and his pledge to work with others who have the capacity to make significant gifts toward the Smithsonian's future.

Left: The National Building Museum is the setting for the annual Smithsonian Craft Show, sponsored by the Smithsonian Women's Committee. The nation's most prestigious juried craft show, it featured 120 artists from a competitive pool of 1,600 applicants. (Photograph by Hugh Talman)



Smithsonian National Board members head for the summit of Mt. Hopkins in Arizona during their visit to the Whipple Observatory on their spring study tour to the Smithsonian Astrophysical Observatory site. (Photograph by Margo Knight)

Also this year, Smithsonian museums, research institutes, and offices began to draft their own statements of needs. We worked to formulate campaign messages and develop marketing strategies. A new Institution-wide database will help us cultivate our supporters. We launched *Smithsonian Today*, a newsletter for the Contributing Membership and other Smithsonian supporters that highlights ways their giving is having an

impact. New policies include an endowment policy that details different ways our friends can support the Smithsonian in perpetuity, including the establishment of academic chairs, and a policy for naming opportunities that outlines how supporters can link their name, or that of their family or loved ones, to exhibition galleries, lecture and performance halls, reception areas, and other spaces visited by millions of people each

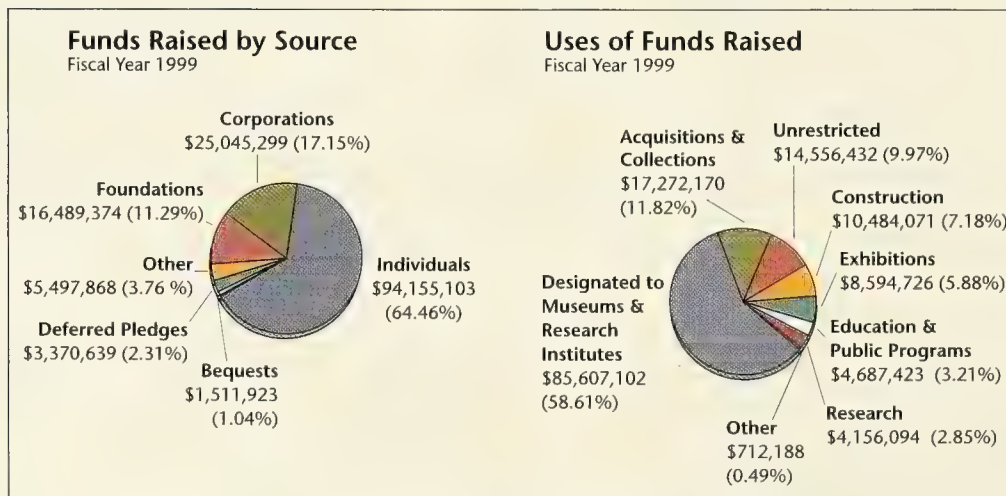
year. A donor recognition room in the Castle, now nearing completion, will recognize major gifts from individuals, foundations, and corporations—the visionary support that enables us to pursue groundbreaking initiatives and permanently shapes the future of this unparalleled Institution.

We all have a stake in this Institution, as well as an emotional connection to it, and that is the true core of partnership. While supporters receive tangible benefits, including recognition and special opportunities, at the core is an agreement between them and the Smithsonian that their support will be used wisely, advancing one of the greatest public-private partnerships the world has ever known.

SMITHSONIAN NATIONAL BOARD

The Smithsonian National Board continues to be one of the Institution's premier volunteer groups, serving in an advisory capacity to the Secretary and raising significant funds both for unrestricted use and for specific areas the board has targeted. This year, the board's annual giving fund raised more than \$1.5 million for a donor recognition room in the Castle, now under construction across from the Smithsonian Crypt, and a membership and donor coordination system that will have a measurable impact on the Smithsonian's ability to form meaningful relationships with supporters nationwide.

In addition to its two yearly meetings, for the first time the board held a February meeting, inviting chairs of all the volunteer boards and commissions across the Institution, along with directors of the museums and research institutes. The meeting was a basis for



dialogue about how these important volunteers could maximize their efforts on behalf of the Institution. Secretary I. Michael Heyman delivered a keynote address on ways the wide-ranging parts of the Smithsonian relate to an organic whole. Breakout groups discussed the national capital campaign and how the boards will work together for greatest impact. The Smithsonian National Board will continue to play a leading role in the capital campaign.

CONTRIBUTING MEMBERSHIP

The Contributing Membership continues to be a major resource for the Institution. In 1999, annual dues and additional contributions from this generous group of individuals yielded nearly \$10.2 million in unrestricted funds, the highest gross income in the history of the program. This success was a result of a strategic marketing investment that generated 9,000 new members and a 12.6 percent increase in contributions from existing members. These funds can be targeted toward research, exhibitions, or other areas where support is needed.

The Contributing Membership is the fertile ground from which many of our longest-lasting partnerships with individuals emerge, and the program provides an avenue for them to further explore the Smithsonian through tours, publications, and special events. This year's "Smithsonian Treasures," the week-long series of tours for members, took more than 50 people behind the scenes at the Smithsonian Institution Archives, the Horticulture Services Division, the National Portrait Gallery, and other areas that reflect the many facets of the Institution. Many Contributing Members also

strengthened their support by moving to higher membership levels. In response to new targeted messages in their renewal letters, 54 Contributing Members upgraded to the James Smithsonian Society, the highest number in recent years.

The Contributing Membership also led the way to a greater philanthropic visibility on the World Wide Web and developed a Web site where visitors can make a secure gift to the Smithsonian online, at www.si.edu/sidonations.

JAMES SMITHSON SOCIETY

As the leading circle of support through membership, the James Smithsonian Society continues to raise significant funds for the Institution. The society's 550 members this year gave nearly \$826,000 in dues and special gifts. To enhance relationships with these members, especially in preparation for the national capital campaign, the society added a director and program coordinator this year, both committed to the program's success and growth.

The James Smithsonian Society Endowed Life Program welcomed new member Richard Triska. Endowed Life Members make a one-time gift of \$40,000 or more. Earned income from the endowment gift supports priority initiatives across the Institution in perpetuity and the member's annual dues for the James Smithsonian Society. This growing program provides long-term support critical to Smithsonian planning and to the Institution's ability to serve future generations.

In the summer, a tour of "Posters American Style" and dinner with Secretary and Mrs. I. Michael Heyman brought together Smithsonian Society members in the San Francisco Bay area.

Members also enjoyed a new program called "Food for Thought," in which curators talked with members about the Star-Spangled Banner Preservation Project, panda conservation, and the National Air and Space Museum's Dulles Center.

The Eberly Family Charitable Trust was recognized with the James Smithsonian Society Founder Medal at the society's annual black-tie dinner in May. The Eberly family, a longtime member of the Smithsonian Society, was honored for its gift to create the Eberly Minerals and Gems Gallery in the Janet Annenberg Hooker Hall of Geology, Gems, and Minerals in the National Museum of Natural History.

Pfizer Inc Brings "Microbes" to the Mall

Pfizer Inc observed its 150th anniversary in 1999, and thousands of Smithsonian visitors joined in the celebration. Through the company's generosity, the Smithsonian presented the popular "Microbes: Invisible Invaders, Amazing Allies," an interactive, kid-friendly traveling exhibition that introduces the world of bacteria and germs using virtual reality, 3D animation, theatrical sets, and special effects. "Microbes" was the most-visited exhibition ever for the International Gallery, attracting 162,000 science enthusiasts between May 22 and September 6.

Pfizer's innovative corporate partnership included special support for extended hours at selected Mall museums. Summer Science Nights at the Smithsonian brought greater visibility to "Microbes" and other Smithsonian science programs. Pfizer also provided all-important promotional support for "Microbes," funding extensive local advertising, Mall signage, and educational programs organized by The Smithsonian Associates and the National Science Resources Center.

Presented at the International Gallery under the auspices of the Smithsonian Institution Traveling Exhibition Service, "Microbes" was produced by BBH Exhibits, Inc., in collaboration with the National Institutes of Health. It is currently on a five-year, 15-city tour.



Polo Ralph Lauren senior director for special projects Bette-Ann Gwathmey accepts the annual Corporate Leadership Award from Secretary I. Michael Heyman at the Smithsonian Corporate Membership Program luncheon in June. (Photograph by Glenn Levy)

HIGHLIGHTS OF CORPORATE PHILANTHROPY

Partnerships with the business community are expanding as corporations recognize the many ways the Smithsonian can invigorate their employees and improve the quality of life for people across the globe.

This year, the Corporate Membership Program continued to grow and now counts 75 members who represent a wide range of industries and geographic locations. At the program's annual luncheon in June, held at the Department of State, Smithsonian Regent Howard H. Baker Jr. awarded membership certificates to 24 new members. Polo Ralph Lauren was recognized with the annual Corporate Leadership Award for its support of the Star-Spangled Banner Preservation Project.

In 1999, the Corporate Membership Program raised more than

\$1 million for unrestricted use and served as a basis for further partnerships between the Smithsonian and the business community. The Institution's successful work in this area has begun to open new doors for exchange. Many corporations entered into innovative partnerships, from Southern Company's donation of electric vehicles to the National Zoo, to Pfizer Inc's support of the popular interactive exhibition "Microbes: Invisible Invaders, Amazing Allies." The generosity of the business community has a substantial and positive impact on the work of the Smithsonian, and through these partnerships, we are able to explore new technologies, reach new audiences, and study mutually beneficial approaches to our world.

To clarify guidelines whereby the Smithsonian may benefit from corporate support while maintaining its integrity and autonomy, a

corporate sponsorship policy now elaborates on different ways corporations can work with the Institution.

FOUNDATIONS

Foundations continued to invest in Smithsonian programs and services this year, finding through the Smithsonian a multitude of pathways for reaching different audiences. Work continues to target key programs through which the Smithsonian can leverage foundation support to make a difference to the lives of citizens of the National Capital region, around the country, and throughout the world.

The range of foundation types and the scale and focus of projects they supported were as comprehensive as the Smithsonian itself. To name a few, the John S. and James L. Knight Foundation supported the Smithsonian Institution Traveling Exhibition Service's Museum on Main Street program, which takes Smithsonian resources to rural communities; The Eberly Family Charitable Trust created the stunning Eberly Minerals and Gems Gallery, an extraordinary resource for learning about geologic phenomena; The Hill Family Foundation supported the Hirshhorn Museum and Sculpture Garden's "Regarding Beauty" exhibition, a 90-work show with 36 international artists that will explore the age-old concept of beauty as a topic and issue for art making; the Andrew W. Mellon Foundation supported the Smithsonian Tropical Research Institute's plant ecological research; and the John D. and Catherine T. MacArthur Foundation funded the Center for Tropical Forest Science, which provides an overview of environmental change and conservation issues through its long-term monitoring of forest plots.

SMITHSONIAN BENEFACTORS CIRCLE

In October, the Smithsonian Benefactors Circle enjoyed a black-tie dinner and gave its annual award to the Kenneth E. Behring family for its \$20 million gift to the National Museum of Natural History. The gift will resonate for years to come through the museum's renovated Behring Family Rotunda and Kenneth E. Behring Hall of Mammals, as well as through traveling programs that will raise awareness about mammals, their habitats, and their interactions with humans.

SMITHSONIAN WOMEN'S COMMITTEE

Once again, the annual Smithsonian Craft Show, which in 1999 was chaired by Margaret Collins, demonstrated why it remains the most prestigious juried craft show in the nation. The volunteers of the Women's Committee, which is chaired by Millicent Mailliard, staged the spectacular event in April at the National Building Museum, bringing in record numbers of attendees and raising nearly \$335,000 for the committee's competitive grants program.

In turn, more than \$319,000 from the 1998 show was distributed in the spring to an extraordinarily wide range of worthwhile Smithsonian programs, providing seed money and small grants to projects that otherwise might never leave the drawing board. From film preservation to specialized training for students, this grant program continues to fill a valuable funding need at the Institution.

SMITHSONIAN WASHINGTON COUNCIL

The Smithsonian Washington Council is a group of area civic and philanthropic leaders working toward strengthening the Smith-

sonian's ties and services to the National Capital region. Chaired by Washington attorney R. Robert Linowes, the group meets regularly with the Secretary. This year, members made a gift in support of a lecture series at the Smithsonian Environmental Research Center for the 1999–2000 season and also made several gifts for the Institution's unrestricted use.

SMITHSONIAN LEGACY SOCIETY

The Smithsonian Legacy Society, chaired by Gloria Hamilton, also grew this year, holding its second annual luncheon and meeting at the National Museum of American History in November. The group honors supporters who carry on James Smithsonian's tradition through gifts such as bequests, charitable gift annuities, and life insurance plans. This year, Legacy Society member Karl Hagen's generous bequest benefited the National Air and Space Museum.

SMITHSONIAN LUNCHEON GROUP

The Smithsonian Luncheon Group, a circle of supporters from the Washington area, meets regularly to learn about Smithsonian programs. Chaired by C. Benjamin Crisman, the group this year heard from Secretary Heyman and curators and directors about the Smithsonian's goals and activities for the coming year. Other programs highlighted the Star-Spangled Banner Preservation Project, the latest work of the National Zoo, the "Picturing Old New England" exhibition at the National Museum of American Art, construction of the Discovery Center and renovation of the rotunda and mammal hall at the National Museum of Natural History, and the search for a new Secretary.

Museum on Main Street

When the Smithsonian comes to town, exciting things happen—especially when the impetus is Museum on Main Street. In more than 100 communities in 20 states, Museum on Main Street has inspired creative programs, unprecedented volunteerism, generous local philanthropy, and ambitious capital improvements. The partnership joins the Smithsonian Institution Traveling Exhibition Service (SITES), the Federation of State Humanities Councils, individual state humanities councils, and rural museums in a collaborative effort to serve rural audiences and promote professional growth in small cultural institutions.

This year, Museum on Main Street received a generous grant from the John S. and James L. Knight Foundation to support the development and tour of the program's third exhibition. "Yesterday's Tomorrows: Past Visions of the American Future," which explores the ways we have envisioned our future since the late 19th century, will begin touring in 2001. The first two exhibitions capitalized on small-town local history: "Produce for Victory: Posters on the American Home Front, 1941 to 1945" and "Barn Again! Celebrating an American Icon."

A significant legacy of Museum on Main Street is the opportunity for professional development. SITES provides staff assistance in exhibit management and object care. The state humanities councils train rural organizers in program planning and proposal writing. Working with in-state scholar teams, the humanities councils also help museums prepare exhibition-related events for and about their communities.

Gary Burger, director of the Knight Foundation's Arts and Culture Program, observes that Museum on Main Street "brings quality exhibitions to underserved communities, helps strengthen the programmatic and educational capabilities of rural institutions, and builds collaborative networks—all at a very reasonable cost." For SITES, Museum on Main Street exemplifies the fulfillment of its mission: to extend Smithsonian collections, research, and exhibitions to communities across the nation.

SMITHSONIAN BENEFACTORS CIRCLE

The Smithsonian Benefactors Circle recognizes and honors those whose generous gifts have preserved the traditions of the Smithsonian and furthered its vision.

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Smithsonian National Board members (from left) Max N. Berry, Marie L. Knowles, and Marc E. Leland enjoy the Corporate Membership Program luncheon in June at the Department of State. (Photograph by Glenn Levy)

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The Eberly Family Charitable Trust was honored with the James Smithson Society Founder Medal at the society's dinner in May. Accepting the award are (from left) Elouise Eberly, Robert Eberly Sr., Robert Eberly Jr., and Carolyn Eberly Blaney. (Photograph by Glenn Levy)

Eberly Family Charitable Trust Honored by Smithsonian Society

Since 1978, the James Smithson Society has presented its Founder Medal to members of the society who have provided extraordinary support for Smithsonian programs and initiatives that they feel most passionate about. This year's recipient, The Eberly Family Charitable Trust, exemplifies the tradition of individual giving, through annual memberships and gifts throughout the year, that distinguishes previous medalists.

The trust's recent pledge of \$1.4 million will be applied primarily toward creating a center for learning about earth sciences, the Eberly Minerals and Gems Gallery in the National Museum of Natural History. The gallery will be an appropriate tribute to the family's strong interest in education—the primary focus of its philanthropy—and to its involvement in the mining and gas industry.

Through The Eberly Foundation and The Eberly Family Charitable Trust, the family has been a loyal supporter of the Smithsonian. The foundation, established through the efforts of Orville Eberly, is a longstanding member of the James Smithson Society. Family members have always been actively involved in the administration of both organizations. Robert E. Eberly Sr., who currently heads the family philanthropies, accepted the Founder Medal on behalf of the trust at the Smithsonian Society's annual dinner on May 21, 1999.

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Smithson Society member Richard Triska (right) is presented with a recognition plaque as the newest member of the James Smithsonian Society Endowed Life Program by Office of Membership and Development staff member Deborah Trumble at the society's annual dinner. (Photograph by Glenn Levy)

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Dr. Geraldine E. La Rocque
Mrs. James Spencer Lacock
Mr. and Mrs. Philip A. Lathrap
Mr. and Mrs. Bruce Leighty
Ms. Eleanor L. Linkous
Ms. Shirley Loo
Mr. Anton C. Love
Dr. and Mrs. Burton N. Lowe
Mr. Frank J. Lukowski
Mr. Ronald W. McCain
Mr. and Mrs. Richard B. McCrary
Miss Minnie Belle McIntosh
Ms. Lowen McKay
Mr. and Mrs. Allen McReynolds, Jr.
Mr. and Mrs. Carl Mikuletzky
Mr. and Mrs. Mike Mitchell
Mrs. Jane R. Moore

Mr. and Mrs. Roger K. Myers
Colonel Erickson S. Nichols
Mrs. Jefferson Patterson
Mr. Paul L. Peck
Mr. and Mrs. David S. Purvis
Mr. and Mrs. Frank K. Rabbitt
Mr. and Mrs. Galen B. Rathbun
Sanae I. and Douglas F.† Reeves
Mr. Robert A. Rice
Mr. and Mrs. Robert F. Rick
George W. and Margaret P. Riesz
Mr. Stuart W. Rosenbaum
Mr. Edward H. Sachtleben
Lloyd G. and Betty A. Schermer
Allan E. Shore and Carol T.† Shore
Mrs. Warren H. Sichel
Mary F. Simons
Dr. Barbara J. Smith
Kathy Daubert Smith
Mrs. Margaret Sokol
Mr. and Mrs. Guenther Sommer
Irene Sorrough
Mr. Charles W. Speck
Mr. Bernie Stadium
Mr. Kevin B. Stone
Mr. and Mrs. Joseph T. N. Suarez
George D. and Mary Augusta Thomas
Dr. and Mrs. F. Christian Thompson
John and Ellen Thompson
Jeffrey A.† and Diane D. Tobin
Mr. David E. Todd
Mr. and Mrs. W. Carroll Tornroth
Ms. Patty Wagstaff
Mr. and Mrs. Raymond Waite
Miss Catherine M. Walsh
Dr. and Mrs. Richard Ward
Mr. and Mrs. DeVer K. Warner
Mr. and Mrs. Charles Watts
Mr. Charles Weingartner
Mrs. Harriet K. Westcott
Mr. and Mrs. Donald W. White
Mr. Julius Wile
Mrs. Laurence I. Wood
Mr. Francis W. Worrell
Mr. and Mrs. Robert Zapart
Mr. and Mrs. Robert S. Zelenka
Dr. P. Joseph Zharn
Mrs. Michael N. Zirkle

† Deceased

MEMORIAL AND COMMEMORATIVE GIFTS

The following were so honored by their families and friends.

Steve Diamond
VADM Donald D. Engen, USN (Ret.),
former director of the National Air
and Space Museum
Barbara Fleischman
William T. Hardaker
Fredrick M. Hecht
Alice Eve Kennington
Frederick Krieg
Swoosie Kurtz
Jerome H. Lemelson
James F. Lynch
Dr. and Mrs. Edward S. Miller

Judith Peck
Robert Rodman
Jean Rubley-Adams
Charles E. Sampson
J. T. Vida
William J. Woolfenden

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Mrs. Jill Hornor Ma
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AFFILIATED ORGANIZATIONS

The John F. Kennedy Center for the Performing Arts, the National Gallery of Art, and the Woodrow Wilson International Center for Scholars were established by Congress within the Smithsonian Institution under their own boards of trustees. The Institution provides administrative services on contract to Reading Is Fundamental, Inc., an independent organization.

JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS

James A. Johnson, Chairman

Lawrence J. Wilker, President

The Kennedy Center is America's living memorial to President John F. Kennedy and the national center for the performing arts. The Kennedy Center commissions, produces, and presents more than 3,500 performances of music, theater, and dance from this nation and abroad. It makes the performing arts available to everyone through free and discounted performances, nurtures new works, supports American artists, and serves the nation as a leader in arts education. This year, more than 5 million people visited the Kennedy Center. The Kennedy Center's national reach was extended through touring productions, television, and the Internet. An additional 1 million people attended Kennedy Center touring productions nationwide, and more than 10 million people watched Kennedy Center television broadcasts.

■ The Kennedy Center has two permanent Millennium Stages dedicated to free daily 6:00 p.m. concerts. Since the program's inception, more than 500,000 people have watched the nightly concerts, 375 groups have made their Kennedy Center debuts, and more than 9,000 artists from around the world and all 50 states have performed on the Millennium Stage. On April 1, a daily live Internet broadcast was inaugurated at www.kennedy-center.org.

■ The Kennedy Center's National Symphony Orchestra and Music Director Leonard Slatkin completed a highly successful year nationally and internationally. They performed from Beijing to Biloxi and received world recognition for being advocates of American music. Innovative festival programming was the highlight of the season and featured five festivals. The orchestra made its debut in China before President Jiang Zemin and completed a Seventh American Residency in Mississippi, where they spent 10 days in performance, including 115 education and outreach events. They also earned the highest praise yet for their Carnegie Hall concerts.

■ The Kennedy Center continues to build a worldwide reputation for commitment to quality in theater. Last season's highlights featured the Washington pre-Broadway premieres of *Footloose*, which broke box office records in New York, and the Tony Award-winning revival of *Annie Get Your Gun*. *Brothers of the Knight*, a Kennedy Center commission, by Debbie Allen and James Ingram, won a Helen Hayes Award for outstanding choreography. Stunning international presentations graced the stages: the American premiere of *A Hotel in the Town of NN* (Russia), *The Game of Love and Chance* and *Les Arts Sauts* (France), *Orfeo* (Canada), and *Manuel Mendive* (Cuba). African Odyssey completed a third season with a year-long celebration of music, dance, and theater of the African Diaspora. Africa Fete, the center's world music tour, performed in 16 cities. The center's "Imagination Celebration" on tour

Left: This year at the John F. Kennedy Center for the Performing Arts, the Royal Swedish Ballet under the artistic direction of Frank Andersen presented the company's U.S. premiere of the full-length *Mahler's Third Symphony* (shown here) and the U.S. premiere of four reconstructions from the legendary Ballet Suédois. (Photograph by Mats Backer)



Paul Mellon, philanthropist and principal benefactor and trustee of the National Gallery of Art, died in 1999 at age 91. (Photograph © 1983, Karsh, Ottawa)

included 200 nationwide performances in 82 cities and 49 states of *Tales of a Fourth Grade Nothing*, *The Nightingale*, and *Little Women*. More than 500 colleges participated in the center's annual American College Theater Festival.

■ The Kennedy Center's commitment to new work in dance continued with the commissioning of collaborations between jazz composers with dance companies and choreographers: Pilobolus and the Maria Schneider Orchestra, Parsons Dance Company with Phil Woods, Paul Taylor Dance Company with the Paragon RagTime Orchestra, and Bill T. Jones with Fred Hersch. Internationally, the newly reconstructed *Ballet Suedois* by the Royal Swedish Ballet and *Swan Lake* by the legendary Stanislavsky Ballet staged their American premieres at the center.

■ The Kennedy Center's national reach was extended through television, touring productions, and the Internet. Six nationally televised programs emanated from the center: *The Mark Twain Prize* (Comedy Central), *The Kennedy Center Honors* (CBS), Memorial Day and July 4th National Symphony Orchestra Concerts (PBS), *Kennedy Center Presents Los Americanos* (PBS), and the *Hispanic Heritage Awards* (NBC).

■ The Kennedy Center solidified its commitment to the future of the performing arts in the new millennium by introducing the "First Decade Initiative" to commission a minimum of 10 new works each year of the first decade.

NATIONAL GALLERY OF ART

Earl A. Powell III, Director

The National Gallery of Art serves the nation by preserving, collecting, exhibiting, and fostering the understanding of works of art at the highest possible museum and scholarly standards.

■ The gallery family was deeply saddened by the death of its dear friend, long-time trustee, and principal benefactor Paul Mellon on February 1. Mellon's final gift includes 183 works of art, among them 37 wax and plaster

sculptures by Edgar Degas, and endowment funds for acquisitions, art education, the archives, and the Center for Advanced Study in the Visual Arts.

During his lifetime, Mellon gave more than 900 works of art to the gallery.

■ The exhibition year began with "Van Gogh's Van Goghs: Masterpieces from the Van Gogh Museum, Amsterdam," a selection of 70 works kept together by the artist's brother and his family. The art of portraiture was featured in three exhibitions of works by John Singer Sargent, Mary Cassatt, and Jean-Auguste-Dominique Ingres. Other highlights included "Edo: Art in Japan 1615–1868," which presented nearly 300 scrolls, screens, sculptures, ceramics, textiles, and woodblock prints; Italian baroque terracottas from Russia's State Hermitage Museum; recently acquired works by 19th- and 20th-century photographers; 17th-century still life paintings, shown in the Dutch Cabinet Galleries; and "The Golden Age of Chinese Archaeology: Celebrated Discoveries from The People's Republic of China," an unprecedented exhibition of 200 archaeological artifacts and works of art dating as far back as 7,000 years.

■ Six years of planning and construction culminated with the opening in May of the National Gallery of Art Sculpture Garden. The garden and 10 sculptures displayed there are a gift of The Morris and Gwendolyn Cafritz Foundation. Placed among thousands of plantings, from 40-foot trees to many varieties of groundcovers, are 17 sculptures by such outstanding post-World War II artists as Magdalena Abakanowicz, Louise Bourgeois, Scott Burton, Mark di Suvero, Barry Flanagan, Ellsworth Kelly, Sol LeWitt, Roy Lichtenstein, Joan Miro, Isamu Noguchi, Claes Oldenburg and Coosje van Bruggen, George Rickey, Lucas Samaras, Joel Shapiro, David Smith, and Tony Smith.

■ Among the year's purchases for the collections were a painting of soldiers playing cards and dice by the early 17th-century French artist Valentin de Boulogne; a book of landscape sketches by Oscar Bluemner, done in France

and Italy; a watercolor and ink drawing by American synchromist Stanton Macdonald-Wright; an extremely rare print by the earliest known engraver, the Master of the Playing Cards; and an album of 81 drawings made in Rome by Jacques-Louis David.

■ Outstanding among the many gifts to the collections were an early 16th-century pen and ink drawing by Hans Suss von Kulmbach from Mrs. Neil E. Phillips; a Dürer drawing, *Female Nude Praying*, from The Ian Woodner Family Collection; a partial gift of a Raphaelle Peale still life, *A Dessert*, from Jo Ann and Julian Ganz Jr.; and a partial gift of a Georgia O'Keeffe painting, *Black, White, and Blue* from Barney Ebsworth.

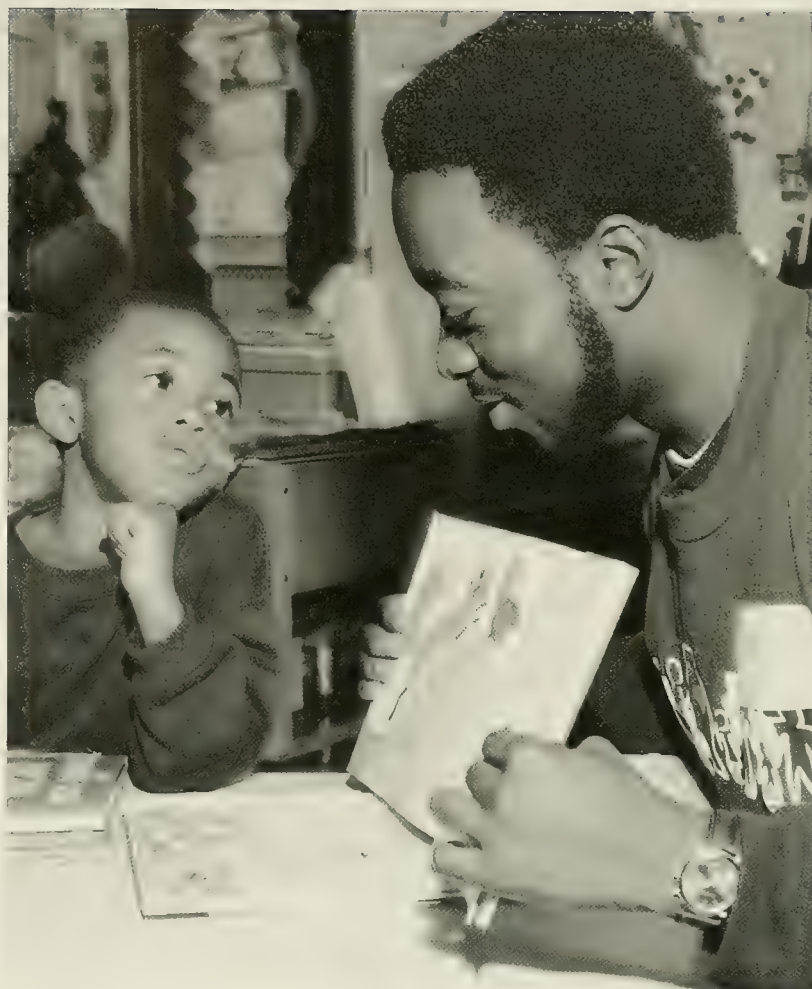
■ Among the gifts for the photography collection were a very early Frederick and William Lengenheim photograph (1849) and works from the 1860s by Robert MacPherson and Felice Beato. Other photographers whose works were added to the collection included Berenice Abbott, Ralston Crawford, Imogene Cunningham, Roy De Carava, Robert Fichter, André Kertész, Leonard Missone, Arnold Newman, Dorothy Norman, and August Sander.

■ The education division initiated two new programs: a popular monthly Saturday morning children's film program and a summer institute on museum careers for District of Columbia high school students. An electronic classroom project focusing on the *Shaw Memorial* by Augustus Saint-Gaudens was organized with the Massachusetts Corporation for Educational Technology and reached approximately 42,000 students in schools throughout the country.

READING IS FUNDAMENTAL, INC.

Lynda Johnson Robb, Chairman
William E. Trueheart, President and Chief Executive Officer

Reading Is Fundamental, Inc. (RIF) creates and delivers children's and family literacy programs to prepare young children to become eager and engaged readers, to motivate



A volunteer reads along with a child in a Reading Is Fundamental program. (Photograph by Al Zacharka)

school-age children to discover the joys of reading, and to support children's efforts to become strong readers. In 1998, RIF served children and their families at more than 16,500 sites, including schools, libraries, community health centers, hospitals, Head Start and Even Start sites, Native American reservations, migrant worker camps, detention centers, and homeless shelters. Through a network of 240,000 volunteers, RIF reached more than 3.5 million children nationwide.

RIF's core activity is its National Book Program, which provides motivation training and "seed

money" for RIF program coordinators to purchase new books at significant discounts for free distribution to children. Building on that strong foundation, RIF is poised to reach 5 million children a year by the end of 2000. RIF places highest priority on serving the nation's neediest children—those at greatest risk of educational failure and economic hardship—with special emphasis on serving children from birth to age 11.

■ RIF received a five-year grant from the U.S. Department of Education's Star Schools Program to develop RIFNet, a consortium that will create and disseminate

inate technology-based, multimedia training programs for parents, educators, and literacy volunteers to enable them to help children get ready to read and become better readers. The network, operational in 2000, will deliver programs and training via satellite and cable TV, the Internet, video, and CD-ROMs.

■ RIF developed Care to Read, a series of workshops to provide resources and training to caregivers in child care centers and family-based day care centers. Last year, Care to Read was piloted at early childhood programs and day care centers in Delaware and Virginia.

■ In 1998, RIF entered year two of a landmark, multiyear program actively supported by Delaware Governor Thomas Carper and First Lady Martha Carper and the state's Department of Education. The Delaware RIF Initiative provides teacher training, literacy services, and books to every first-grade classroom in Delaware's public schools and serves every child enrolled in Head Start, Even Start, Early Childhood Assistance, and Parents-as-Teachers programs.

■ RIF children across the country participated in our National Reading Celebration through a series of events that culminated in the annual Reading Is Fun Week in April. An awards ceremony at the Capital Children's Museum in Washington, D.C., honored national RIF Reader winner, Harry Bates of Selma, Alabama, and winner of the National Poster Contest, José Giraldo of New York.

■ With a generous donation of 250,000 new books from Scholastic, Inc., RIF launched a summer reading program in Washington, D.C., that enabled every student in the city's public elementary schools to select three free new books. The program also created classroom libraries. RIF Chairman Lynda Johnson Robb and President and Chief Executive Officer William E. Trueheart presided at the kickoff event with Scholastic's President and Chief Executive Officer Richard Robinson. Joining them were U.S. Secretary of Education Richard W. Riley, Sen. James Jeffords,

Sen. Charles Robb, Rep. Sheila Jackson-Lee, and District of Columbia Mayor Anthony Williams and Superintendent of Schools Arlene Ackerman.

■ RIF also teamed with the Washington, D.C., Public Library to launch the library's summer reading program. The program was made possible through RIF's partnership with Best Buy, Inc., as part of the corporation's commitment to America's Promise, chaired by retired General Colin Powell. (America's Promise is dedicated to mobilizing individuals, groups, and organizations from every part of American life to build and strengthen the character and competence of youth.) RIF Chairman Lynda Johnson Robb serves as vice-chair of America's Promise.

WOODROW WILSON INTERNATIONAL CENTER FOR SCHOLARS

Lee H. Hamilton, Director

As Washington, D.C.'s nonpartisan research institution examining important issues in the humanities, social sciences and public policy, the Woodrow Wilson International Center for Scholars holds a unique place in our nation. Established by Congress in 1968 as the nation's memorial to our 28th president, the Wilson Center provides a link between the world of ideas and the world of policy making. Situated in the Ronald Reagan Building on Pennsylvania Avenue, it is a fitting place for the 150 scholars from all over the world who visit the center each year to carry out research and interact with Washington practitioners.

The Wilson Center assembles policy makers, academicians, members of Congress, scholars, and business and national leaders in more than 300 conferences and meetings per year. These lively events provide the public with the opportunity to ask questions and explore new ideas with academic

and research and policy experts. The wide array of topics covered this year included the effects of C-SPAN on Congress and the political career of Slobodan Milosevic. The center's renowned Kennan Institute for Advanced Russian Studies celebrated its 25th anniversary this year.

The center is expanding its scope and activities, yet also tying more of its work to a few central themes. Three themes are key: the role of the United States in the world and issues of leadership and partnership; governance; and long-term challenges facing the United States and the world.

■ Six new or expanded initiatives were launched this year. First, a series of Director's Forums have brought more than a dozen notable speakers to the Woodrow Wilson Center. Sitting and former prime ministers, several ambassadors, cabinet officials, members of Congress, and other officials have spoken. The center has also begun a "Project on Sovereignty in the Digital Age," which is examining the information revolution and its profound impact on the global economy and on relations between governments and the private sector. The project explores how to balance national sovereignty with the need for new international rules in an age when the Internet and electronic commerce operate both within and beyond national borders. In addition, the center has started two new regional programs and expanded a third. Projects on Canada and on Africa are new to the center, and the Middle East Program is being expanded with a focus on Islam and on women. These are all exciting additions to the work of the center.

■ The Congress Project, the sixth initiative, seeks to bring together current and former members of Congress and staff, congressional scholars, representatives of the media, and the general public to examine aspects of the policy process on Capitol Hill. The project director, a 28-year House staff veteran,



The public theater on the ground floor of the Woodrow Wilson Center features a continuously running film on Wilson's life and presidency. (Photograph by Chad Evans Wyatt)

developed the model for the project as a public policy scholar with a series of programs in 1998 on "The Information Age Congress and the Policy Process." The project's 1999–2000 series will look at "Congress and the Purse Strings."

■ *Dialogue*, the Wilson Center's award-winning weekly radio program, has continued its long-running role as a forum for showcasing the work that goes on at the center. It is produced in association with Smithsonian Productions and broadcast nationwide by the Armed Forces Radio Network. This summer, the program's host, George Liston Seay, marked a milestone in recording his 500th interview for the

show. And the popular *Wilson Quarterly* remains one of the most widely circulated scholarly journals of its kind, with an annual readership of more than 60,000 subscribers.

• While new initiatives were added this year, existing programs and projects continued to provide for open, fair, and nonpartisan study and dialogue. Center activities included serious discussion from the Balkans, Kosovo, Iran, and environmental policy to updates on critical nonproliferation concerns and reviews of developments in China, Japan, Russia, Europe, Brazil, and Mexico.



FINANCIAL REPORT

RICK JOHNSON, CHIEF FINANCIAL OFFICER

The Smithsonian Institution receives funding from both federal appropriations and non-appropriated trust sources. Nonappropriated trust funds include all funds received from sources other than direct federal appropriations. These other sources include gifts and grants from individuals, corporations, and foundations; grants and contracts from federal, state, or local government agencies; earnings from short- and long-term investments; revenue from membership programs; and revenue from business activities, such as *Smithsonian* magazine, museum shops and restaurants, mail order catalogues, and licensed products.

Federal appropriations provide funding for the Institution's core functions: caring for and conserving the national collections, sustaining basic research on the collections and in selected areas of traditional and unique strength, and educating the public about the collections and research findings through exhibitions and other public programs. Federal appropriations also fund most activities associated with maintaining and securing the facilities and with various administrative and support services.

Smithsonian trust funds allow the Institution to undertake new ventures and enrich existing programs in ways that would not otherwise be possible. These funds provide the critical margin of excellence for innovative research, building and strengthening the national collections, constructing and presenting effective and up-to-date exhibitions, and reaching out to new and underrepresented audiences. In recent years, the Smithsonian has also begun to rely on trust funds to support major new construction projects.

The following sections describe the external environmental factors affecting the Institution's general financial condition, its financial status, and its planned response to changing conditions; financial results for fiscal year 1999; and organizational and financial measures being taken to ensure the continued fiscal health of the Institution.

Financial Perspectives

As we move into the new millennium, the Smithsonian has made major advances in several key projects that will sustain and enhance its reputation as a world-class center for research and education. The Smithsonian's continued focus on generating new revenues through fund raising and business activities is integral to this advancement.

The Discovery Center in the National Museum of Natural History opened in fiscal year 1999. This project provides space for new programs, a café, an IMAX® theater, and an expanded museum shop. Incremental net income from business activities in the museum will repay the funds borrowed to build this facility.

The fund-raising campaign for the Dulles Center, a major extension of the National Air and Space Museum at Dulles International Airport, continued this year. By the end of calendar year 1999, approximately 68 percent of the campaign goal of \$130 million had been received in cash and pledges. The capstone of the campaign was a \$60 million pledge from Steven F. Udvar-Hazy. Net income from business activities in this facility and pledge payments will repay planned borrowing. The project is also receiving significant support from the Com-

Left: The Smithsonian has entered into an agreement to purchase the Victor Building, located on the southwest corner of Ninth and H Streets, NW, in Washington, D.C., to house administrative offices currently in leased space and administrative and support functions now in the Old Patent Office Building. (Photograph by Jeff Tinsley)

monwealth of Virginia, which includes providing the basic infrastructure for roads, landscaping, and parking.

The Smithsonian has entered into an agreement to purchase the Victor Building, an office building near the Old Patent Office Building, which houses the National Portrait Gallery, the National Museum of American Art, and the Archives of American Art. The purpose of the acquisition is to move administrative offices currently in leased space, reclaim gallery space in the Patent Office Building by relocating administrative and support functions, and provide additional program space. Fund raising and savings from amounts currently budgeted for leases will service debt for this \$106 million facility. Planned occupancy is in fiscal year 2000.

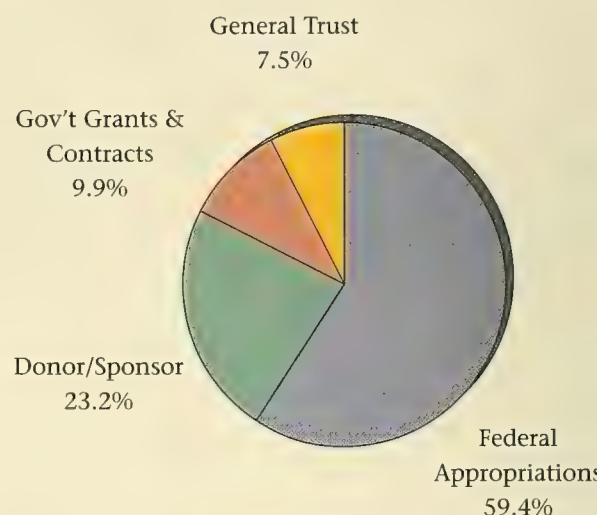
The groundbreaking ceremony for the National Museum of the American Indian on the National Mall was held in 1999. The museum is scheduled to open in 2003. This project is being funded by a combination of federal appropriations and private funding. At the end of the year, plans were under way to raise the final 20 percent of the project costs.

In support of these projects, the Smithsonian established Smithsonian Business Ventures and appointed Gary M. Beer, previously president and CEO of the Sundance Group, as CEO of that organization. Smithsonian Business Ventures is a separate entity within the Institution approved by the Board of Regents with a goal of doubling business revenue in five years. The Smithsonian's national capital campaign, currently in its "quiet phase," continued to significantly increase giving to the Institution.

Fiscal Year 1999 Results

Operating revenues received by the Institution in fiscal year 1999 from all sources totaled \$869.6 mil-

FY 1999 Sources of Net Revenues



lion. Revenue from federal appropriations accounted for \$402.6 million, and nonappropriated trust funds provided an additional \$467.0 million. When adjusted to remove auxiliary activity expenses of \$191.8 million, net revenues totaled \$677.8 million. The chart on this page reflects revenues by source and broad purpose of use.

Operations (Table 1)

Federal operating revenue of \$344.0 million provided the core funding for ongoing programs of the Institution. The fiscal year 1999 federal appropriation of \$351.3 million represented a net increase of \$17.9 million over the fiscal year 1998 level. After reduction of \$3.4 million for one-time costs in the fiscal year 1998 budget, increases totaled \$21.3 million. The increases included \$9.1 million for mandatory increases in pay, utilities, and rent; \$6.0 million

Fiscal Year 1999 Sources of Gross/Net Revenues

	Gross Revenues (\$ millions)	Net* Revenues (\$ millions)	Percent Net Revenues (%)
<i>Operations</i>			
Federal Appropriations	402.6	402.6	59.4
General Trust **	242.7	50.9	7.5
Donor/Sponsor **	157.4	157.4	23.2
Gov't Grants & Contracts	66.9	66.9	9.9
Total Sources for Operations	869.6	677.8	100.0

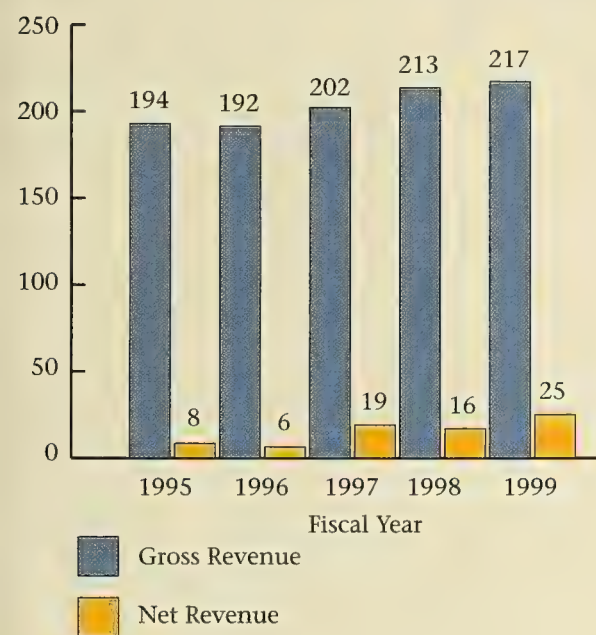
*Net of expenses related to revenue-generating activities, e.g., museum shops, restaurants, publications, etc.

** General trust is reduced from Table 1 by the Donor/Sponsor Contributions.

for operations of the National Museum of the American Indian; \$1.5 million for the National Museum of Natural History for operations and move costs associated with additions to the museum; and \$4.7 million to meet security system requirements that were not Year 2000 compliant.

General trust revenue was \$276.5 million, a 2 percent increase over the previous year. Donor/sponsor revenue for undesignated purposes of \$33.7 million was basically unchanged from the prior year. Sales and membership revenue rose 2 percent, reversing a

Sales and Membership Activities (\$ millions)



decline from last year. However, the net revenue from these activities was up more than 58 percent, in part due to a reduction in expenses. This increase was the result of a major restructuring of the Smithsonian Institution Press, which eliminated unprofitable lines of business, and the success of *Smithsonian* magazine.

Revenue from donor/sponsor designated funds totaled \$123.6 million, more than doubling the amount from fiscal year 1998. Major gifts and grants included the \$60 million pledge from Steven F. Udvar-Hazy for the National Air and Space Museum's Dulles Center and \$10 million from Polo Ralph Lauren for the Star-Spangled Banner Preservation Project at the National Museum of American History.

The Smithsonian is especially grateful to its many friends in the private sector whose generosity contributed vitally to its work. The names of major donors are listed in the Benefactors section of this annual report.

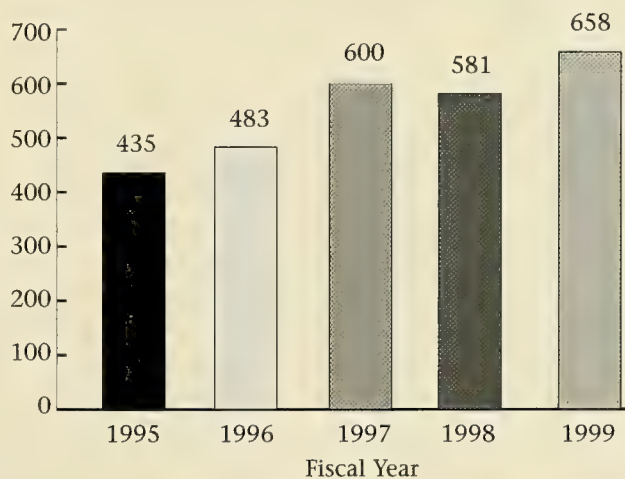
In fiscal year 1999, the Institution recorded \$66.9 million in revenue from contracts and grants from government agencies, a \$9.6 million increase over fiscal year 1998. Support from government agencies constitutes an important source of research funding, while also providing the granting agencies access to Smithsonian expertise and resources. As in previous years, most of these funds were provided by the National Aeronautics and Space Administration for research programs at the Smithsonian Astrophysical Observatory. One of the largest and most important projects funded was the Chandra X-ray Observatory, which is now in orbit and contributing to astrophysical knowledge. Two projects received support from Save America's Treasures, a public-private partnership between the White House Millennium Council and the National Trust for Historic Preservation: \$3.0 million for the Star-Spangled Banner Preservation Project and \$1.4 million for Apollo space program artifacts at the National Air and Space Museum.

Endowment

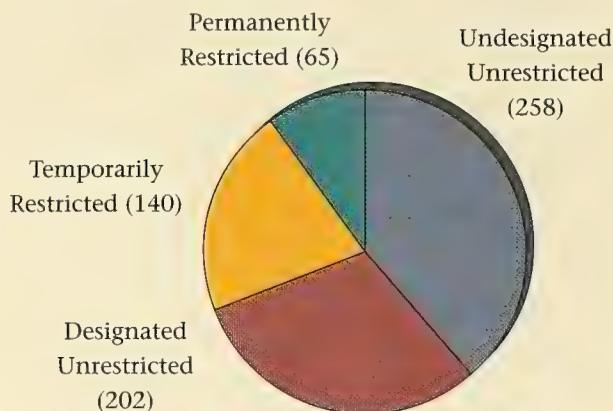
The Institution pools its endowment funds for investment purposes into a consolidated portfolio, with each endowment purchasing shares in a manner similar to shares purchased by an investor in a mutual fund.

The Investment Policy Committee of the Board of Regents establishes investment policy and recom-

Market Value of Endowment (\$ millions)



FY 1999 Endowment and Similar Activities Net Assets (\$ millions)



mends the annual payout for the consolidated endowment. The Smithsonian's policies for managing the endowment are designed to achieve two objectives: to provide a stable, growing stream of payouts for current expenditures and to protect the value of the endowment against inflation and maintain its purchasing power. Current policy calls for an average payout of 4.5 percent of the average market value over the prior five years. With this payout policy, to achieve the endowment's objectives, the investment policy targets a real rate of return of 5 percent.

The market value of the endowment increased from \$580.9 million to \$658.5 million during fiscal year 1999. The total includes \$1.0 million that is not pooled with other endowment assets. The total return for the endowment, net of fees, was \$121.5 million, and transfers into the endowment totaled \$8.5 million. Offsetting these amounts was an endowment payout of \$21.0 million and a net transfer out of the endowment of \$31.4 million. The transfer moved funds to a private operating foundation that had been the recipient of the endowment payout to perform research consistent with the requirements of the endowment.

The total return on the consolidated portfolio was 21.78 percent. At the end of the fiscal year, the Institution's portfolio was invested 71 percent in equities, 28 percent in bonds, and 1 percent in cash. The portfolio had 23 percent in foreign stocks and bonds and 77 percent in U.S. securities.

Construction Funds

In fiscal year 1999, federal appropriations for construction were \$60.4 million. This amount included \$40.0 million for general repair, restoration, and code compliance projects throughout the Institution. Funds earmarked for new construction, alterations, and modifications totaled \$20.4 million. Included in this amount is \$16.0 million for the Mall museum of the National Museum of the American Indian and \$4.4 million for renovations, repairs, and master plan projects at the National Zoological Park.

Nonappropriated trust construction funds totaled \$5.9 million. Approximately \$4.4 million supported construction of facilities for the National Museum of the American Indian; \$1.0 million contributed to the reinstallation of the Janet Annenberg Hooker Hall of Geology, Gems, and Minerals at the National Museum of Natural History; \$0.3 million supported renovation of the Cooper-Hewitt, National Design Museum; and \$0.2 million went to several smaller projects.

Financial Position

The Smithsonian Institution's Statement of Financial Position presents the total assets, liabilities, and net assets of the Institution. Total assets of \$1.7 billion far exceed total liabilities of \$406 million and continue to be indicative of the financial strength of the Institution. During fiscal year 1999, the most significant increases in the Institution's financial position included growth in investments of approximately \$92 million, an increase in net property and equipment of \$40 million, and the \$60 million pledge from Steven F. Udvar-Hazy.

Financial Management

During the year, the Institution devoted significant resources to deal with the Year 2000 software problem. A final review by the Regents' Audit and Review Committee found the steps taken to be satisfactory, and all major systems were functioning effectively at the beginning of 2000.

Other financial management improvement initiatives undertaken in fiscal year 1999 included:

- An internal study that recommended implementation of an Enterprise Resource Planning (ERP) System. Funding has yet to be identified for the project, but it is hoped that implementation of the first module—the financial system—can begin in fiscal year 2001.

- A study to document accounting and systems architecture as the basis for implementing a new financial system and a draft of the functional requirements for a new general ledger.
- A project in the Office of the Comptroller to implement software that would facilitate accurate preparation and electronic processing of travel authorization and voucher forms. The software will be tested with selected units early in fiscal year 2000 and then rolled out to all units.
- Improved collection of amounts due under grants and contracts by the Office of Sponsored Projects as a result of automation and systems enhancement.
- Electronic Funds Transfer (EFT) for employee travel reimbursements.

Additional financial management improvement initiatives planned to start in fiscal year 2000 include the following:

- Updating and streamlining financial policies and procedures. The project includes putting policies online in a searchable format.
- Implementation of a credit card system for small purchases.
- Development of a comptroller's manual to document accounting procedures.

Audit Activities

The Institution's financial statements are audited annually by KPMG LLP, an independent public accounting firm. The audit plan includes an in-depth review of the Institution's internal control structure. The KPMG LLP Independent Auditors'

Smithsonian Institution At a Glance

- 16 museums and galleries
- 400 buildings in 5 states, Washington, D.C., and Panama
- 19,000 acres
- 6.6 million square feet of owned space
- 31.4 million visits in 1999 (including an estimated 3 million at the National Zoo)
- 141 million objects, works of art, and specimens
- 40 million hits per month at the Smithsonian Web site (www.si.edu)
- 2.1 million members of the Smithsonian Associates

Report for fiscal year 1999 and the accompanying financial statements are presented on the following pages. The Smithsonian's internal audit staff, part of the Office of Inspector General, assists the external auditors and regularly audits the Institution's various programs, activities, and internal control systems. The Audit and Review Committee of the Board of Regents provides an additional level of financial oversight and review.

In accordance with the government requirement for the use of coordinated audit teams, the Defense Contract Audit Agency, the Smithsonian Office of Inspector General, and KPMG LLP coordinate the audit of grants and contracts received from federal agencies.

Table 1. Source and Application of Institutional Resources for the Year Ended September 30, 1999 (\$000)

		Trust Funds				
	Federal Funds	General Trust	Donor/ Sponsor Designated	Government Grants & Contracts	Total Trust Funds	Total FY 1999
REVENUE & GAINS:						
Federal Appropriations	344,042	—	—	—	—	343,691
Endowment Payout & Investment Income	—	17,337	6,636	—	23,973	23,973
Government Grants and Contracts	—	—	—	66,868	66,868	66,868
Donor / Sponsor	—	33,714	117,068	—	150,782	150,782
Sales and Membership	—	217,296	—	—	217,296	217,296
Construction	58,547	—	—	—	—	58,898
Other	—	8,134	—	—	8,134	8,134
TOTAL REVENUE & GAINS	402,589	276,481	123,704	66,868	467,053	869,642
EXPENSES:						
Museums & Research Institutes:						
Anacostia Museum and Center for African American History and Culture	1,727	893	129	—	1,022	2,749
Archives of American Art	1,580	144	631	—	775	2,355
Arthur M. Sackler Gallery/Freer Gallery of Art	5,690	4,321	1,736	—	6,057	11,747
Center for Folklife Programs & Cultural Studies	1,754	1,105	1,137	—	2,242	3,996
Center for Materials Research and Education	3,046	82	4	—	86	3,132
Cooper-Hewitt, National Design Museum	2,871	2,801	1,190	17	4,008	6,879
Hirshhorn Museum & Sculpture Garden	4,305	4,328	187	—	4,515	8,820
National Air and Space Museum	13,338	3,815	4,115	338	8,268	21,606
National Museum of African Art	4,000	360	43	—	403	4,403
National Museum of American Art (incl. Renwick)	7,631	2,125	1,333	—	3,458	11,089
National Museum of American History	19,108	3,081	5,408	18	8,507	27,615
— National Postal Museum	571	149	2,512	3,164	5,825	6,396
National Museum of the American Indian	13,830	1,441	3,401	62	4,904	18,734
National Museum of Natural History	39,784	4860	8,225	3,276	16,361	56,145
— Museum Support Center	4,556	9	—	—	9	4,565
National Portrait Gallery	4,791	399	329	—	728	5,519
National Zoological Park	19,691	2,180	1,400	851	4,431	24,122
Smithsonian Astrophysical Observatory	29,049	9,712	2,548	53,640	65,900	94,949
Smithsonian Environmental Research Center	3,184	295	232	1,968	2,495	5,679
Smithsonian Tropical Research Institute	9,314	1,927	1,112	1,690	4,729	14,043
Total Museums & Research Institutes	189,820	44,027	35,672	65,024	144,723	334,543
Education, Museum & Scholarly Services:						
Center for Museum Studies	840	49	90	—	139	979
Education	523	466	184	18	668	1,191
Exhibits Central	2,138	98	88	—	186	2,324
Fellowships and Grants	430	1,538	105	—	1,643	2,073
International Relations	1,078	341	28	(5)	364	1,442
National Science Resources Center	217	949	858	1,792	3,599	3,816
The Provost	1,563	1,972	373	18	2,363	3,926
Smithsonian Institution Archives	1,449	142	49	—	191	1,640
Smithsonian Institution Libraries	6,157	955	138	—	1,093	7,250
Smithsonian Institution Traveling Exhibition Service	2,853	751	2,141	21	2,913	5,766
Sponsored Projects	—	1,284	—	—	1,284	1,284
Total Education, Museum & Scholarly Services	17,248	8,545	4,054	1,844	14,443	31,691
Sales and Membership Activities (Programmatic)	1,549	183	90	—	273	1,822
America's Smithsonian	—	(275)	176	—	(99)	(99)
Prior Year Annual Appropriations	12,723	—	—	—	—	12,723
Total	221,340	52,480	39,992	66,868	159,340	380,680
Allocation of Facilities and Depreciation Expense	106,579	5,538	—	—	5,538	112,117
Total	327,919	58,018	39,992	66,868	164,878	492,797
Sales and Membership Activities:						
Smithsonian Press / Smithsonian Productions	—	8,637	—	—	8,637	8,637
Smithsonian Magazines	—	57,942	—	—	57,942	57,942
The Smithsonian Associates	—	33,533	—	—	33,533	33,533
SI Retail	—	68,044	—	—	68,044	68,044
Unit Sales and Membership Activities	—	23,674	—	—	23,674	23,674
Total Sales and Membership Activities (including Overhead)	—	191,830	—	—	191,830	191,830

Table 1. Source and Application of Institutional Resources for the Year Ended September 30, 1999 (\$000)—(continued)

	Federal Funds	<i>Trust Funds</i>			Total Trust Funds	<i>Total FY 1999</i>
		<i>General Trust</i>	<i>Donor/ Sponsor Designated</i>	<i>Government Grants & Contracts</i>		
Administration:						
Membership and Development	—	2,632	100	—	2,732	2,732
Administrative Offices (Net of Overhead Recovery)	32,084	2,249	101	—	2,350	34,434
Total Administration before Allocation of Facilities and Depreciation Expense	32,084	4,881	201	—	5,082	37,166
Allocation of Facilities and Depreciation Expense	14,533	417	—	—	417	14,950
Total Administration.	46,617	5,298	201	—	5,499	52,116
Facilities Services	91,013	1,058	(260)	—	798	91,811
Depreciation	30,099	4,897	—	—	4,897	34,996
Allocation of Facilities Services and Depreciation to Functions	(121,112)	(5,955)	—	—	(5,955)	(127,067)
Total Facilities Services and Depreciation	—	—	(260)	—	(260)	(260)
TOTAL EXPENSES	374,536	255,146	39,933	66,868	361,947	736,483
Endowment Return Reinvested	—	69,363	31,065	—	100,428	100,428
Return of Gift and Appreciation	—	—	(44,823)	—	(44,823)	(44,823)
Proceeds from Collections	—	1,000	—	—	1,000	1,000
Net increase in net assets	28,053	91,698	70,013	—	161,711	189,764
Net assets, beginning of the year	426,271	—	—	—	718,432	1,144,703
Net assets, end of the year	454,324	—	—	—	880,143	1,334,467

Independent Auditors' Report

BOARD OF REGENTS

SMITHSONIAN INSTITUTION:

We have audited the accompanying statement of financial position of the Smithsonian Institution (Smithsonian) as of September 30, 1999, and the related statements of financial activity and cash flows for the year then ended. These financial statements are the responsibility of the Smithsonian's management. Our responsibility is to express an opinion on these financial statements based on our audit.

We conducted our audit in accordance with generally accepted auditing standards. Those standards require that we plan and perform the audit to obtain reasonable assurance about whether the financial statements are free of

material misstatement. An audit includes examining, on a test basis, evidence supporting the amounts and disclosures in the financial statements. An audit also includes assessing the accounting principles used and significant estimates made by management, as well as evaluating the overall financial statement presentation. We believe that our audit provides a reasonable basis for our opinion.

In our opinion, the financial statements referred to above present fairly, in all material respects, the financial position of the Smithsonian Institution as of September 30, 1999, and its changes in net assets and its cash flows for the year then ended, in conformity with generally accepted accounting principles.

Washington, D.C.
January 14, 2000

KPMG LLP

SMITHSONIAN INSTITUTION Statement of Financial Position

September 30, 1999
(\$000)

	Trust Funds	Federal Funds	Total Funds	
			1999	1998
Assets:				
Cash and balances with the U.S. Treasury	3,539	206,813	210,352	205,829
Receivables and advances (note 3)	134,542	20,139	154,681	84,281
Prepaid and deferred expenses, and other (notes 2 and 5)	21,984	—	21,984	19,963
Inventory	14,548	847	15,395	21,175
Investments (note 6)	738,521	—	738,521	646,455
Property and equipment, net (note 9)	131,266	468,978	600,244	559,842
Total assets	1,044,400	696,777	1,741,177	1,537,545
Liabilities:				
Accounts payable and accrued expenses (note 10)	43,777	50,778	94,555	89,606
Net payable for investment securities purchased	26,121	—	26,121	24,963
Deferred revenue	49,691	—	49,691	49,260
Long-term debt (note 11)	41,535	—	41,535	41,526
Deposits held for affiliates (note 12)	3,133	—	3,133	4,864
Unexpended federal appropriations (note 4)	—	191,675	191,675	182,623
Total liabilities	164,257	242,453	406,710	392,842
Net assets:				
Unrestricted:				
Funds functioning as endowments (note 7)	459,521	—	459,521	387,608
Operational balances (notes 4 and 5)	61,473	454,324	515,797	489,944
Total unrestricted net assets	520,994	454,324	975,318	877,552
Temporarily restricted:				
Funds functioning as endowments (note 7)	140,360	—	140,360	138,686
Donor contributions for ongoing programs	153,323	—	153,323	63,538
Total temporarily restricted net assets	293,683	—	293,683	202,224
Permanently restricted:				
True endowment (note 7)	63,248	—	63,248	62,972
Interest in perpetual and other trusts	2,218	—	2,218	1,955
Total permanently restricted net assets	65,466	—	65,466	64,927
Total net assets	880,143	454,324	1,334,467	1,144,703
Total liabilities and net assets	1,044,400	696,777	1,741,177	1,537,545

See accompanying notes to the financial statements.

SMITHSONIAN INSTITUTION
Statement of Financial Activity
Year ended September 30, 1999
(\$000)

	Unrestricted			Temporarily	Permanently	Total	
	Trust	Federal	Total	Restricted	Restricted	1999	1998
	Funds	Funds		Trust Funds	Trust Funds		
Operating revenue:							
Government revenue:							
Federal appropriations (note 4)	—	402,589	402,589	—	—	402,589	393,032
Government grants and contracts	66,868	—	66,868	—	—	66,868	59,972
Total government revenue	66,868	402,589	469,457	—	—	469,457	453,004
Contributions:							
Program support (note 7)	28,079	—	28,079	22,775	3,449	54,303	63,742
Construction of facilities (note 16)	—	—	—	64,609	—	64,609	3,815
Total contributions	28,079	—	28,079	87,384	3,449	118,912	67,557
Business activities and other:							
Short-term investment income (note 8)	2,946	—	2,946	5	—	2,951	2,380
Endowment payout (note 8)	14,391	—	14,391	6,123	508	21,022	19,726
Private grants	5,635	—	5,635	26,235	—	31,870	10,348
Rentals, fees, and commissions	8,134	—	8,134	—	—	8,134	8,335
Business activities (note 15)	217,296	—	217,296	—	—	217,296	213,109
Total business activities and other	248,402	—	248,402	32,363	508	281,273	253,898
Total operating revenues	343,349	402,589	745,938	119,747	3,957	869,642	774,459
Net assets released from restrictions	17,948	—	17,948	(17,948)	—	—	—
Total operating revenues, and other additions	361,297	402,589	763,886	101,799	3,957	869,642	774,459
Expenses:							
Research	69,485	80,760	150,245	—	—	150,245	144,760
Collections management	5,485	87,461	92,946	—	—	92,946	93,898
Education, public programs, and exhibitions	43,567	96,883	140,450	—	—	140,450	125,178
Business activities (note 15)	191,830	—	191,830	—	—	191,830	196,990
Administration	32,674	107,690	140,364	—	—	140,364	130,260
Advancement	12,112	—	12,112	—	—	12,112	10,561
Total expenses	355,153	372,794	727,947	—	—	727,947	701,647
Increase in net assets from operations	6,144	29,795	35,939	101,799	3,957	141,695	72,812
Endowment income reinvested (note 8)	69,363	—	69,363	31,067	(2)	100,428	(30,825)
Return of endowed gift (note 7)	—	—	—	(41,407)	(3,416)	(44,823)	—
Change in net assets related to collection items not capitalized:							
Proceeds from sale	1,000	—	1,000	—	—	1,000	737
Collection items purchased	(6,794)	(1,742)	(8,536)	—	—	(8,536)	(8,831)
Increase in net assets	69,713	28,053	97,766	91,459	539	189,764	33,893
Net assets, beginning of the year	451,281	426,271	877,552	202,224	64,927	1,144,703	1,110,810
Net assets, end of the year	520,994	454,324	975,318	293,683	65,466	1,334,467	1,144,703

See accompanying notes to the financial statements.

SMITHSONIAN INSTITUTION
Statements of Cash Flows

Year ended September 30, 1999

(\$000)

	Trust Funds	Federal Funds	Total Funds	
			1999	1998
Cash flows from operating activities:				
Increase in net assets	161,711	28,053	189,764	33,893
Adjustments to reconcile increase in net assets to net cash provided by operating activities:				
Proceeds from sales of collections	(1,000)	—	(1,000)	(737)
Collection items purchased	6,794	1,742	8,536	8,831
Depreciation	8,190	39,829	48,019	45,881
Loss on disposition of assets	135	301	436	583
Contributions for increases in endowment	(2,592)	—	(2,592)	(4,822)
Contributions for construction of property	(64,609)	—	(64,609)	(3,815)
Appropriations for repair, restoration and construction	—	(60,400)	(60,400)	(68,850)
Investment income restricted for long-term investment	(506)	—	(506)	(462)
Provision for doubtful accounts	737	—	737	277
Net realized and unrealized loss (gain) on investments	(102,332)	—	(102,332)	26,505
Decrease (increase) in assets:				
Receivables and advances	(71,275)	(4,073)	(75,348)	(20,023)
Prepaid and deferred expenses, and other	(2,021)	—	(2,021)	1,293
Inventory	5,706	74	5,780	(2,216)
Increase (decrease) in liabilities:				
Accounts payable and accrued expenses	3,003	1,946	4,949	804
Deferred revenue	431	—	431	(3,097)
Deposits held for others	(1,731)	—	(1,731)	931
Unexpended federal appropriations	—	9,052	9,052	8,823
Net cash provided by (used in) operating activities	(59,359)	16,524	(42,835)	23,799
Cash flows from investing activities:				
Proceeds from sales of collections	1,000	—	1,000	737
Collection items purchased	(6,794)	(1,742)	(8,536)	(8,831)
Purchase of property and equipment	(19,852)	(69,005)	(88,857)	(89,810)
Purchases of investment securities	(946,739)	—	(946,739)	(712,267)
Proceeds from the sales of investment securities	958,163	—	958,163	672,929
Net cash used in investing activities	(14,222)	(70,747)	(84,969)	(137,242)
Cash flows from financing activities:				
Contributions for increases in endowment	6,803	—	6,803	8,571
Contributions for construction of property	64,609	—	64,609	3,815
Appropriations for repair, restoration and construction	—	60,400	60,400	68,850
Investment income restricted for long-term purposes	506	—	506	462
Proceeds from issuance of debt	—	—	—	40,526
Repayments of debt	9	—	9	—
Net cash provided by financing activities	71,927	60,400	132,327	122,224
Net increase (decrease) in cash and balances with the U.S. Treasury	(1,654)	6,177	4,523	8,781
Cash and balances with the U.S. Treasury:				
Beginning of the year	5,193	200,636	205,829	197,048
End of the year	3,539	206,813	210,352	205,829

Cash paid for interest during fiscal years 1999 and 1998 was approximately \$2,000,000 and \$1,332,000, respectively.

See accompanying notes to the financial statements.

(1) Organization

The Smithsonian Institution (Smithsonian) was created by act of Congress in 1846 in accordance with the terms of the will of James Smithson of England, who, in 1826, bequeathed his property to the United States of America "to found at Washington, under the name of the Smithsonian Institution, an establishment for the increase and diffusion of knowledge among men." After receiving the property and accepting the trust, Congress vested responsibility in the Smithsonian Board of Regents (Board) to administer the trust.

The Smithsonian is a museum, education and research complex consisting of 16 museums and galleries, the National Zoological Park, and other research facilities. Research is carried out in the Smithsonian's museums and facilities throughout the world. The Smithsonian's extensive collections number over 140 million objects. During fiscal year 1999, over 28 million individuals visited the Smithsonian museums and other facilities.

The Smithsonian receives its funding from federal appropriations, private gifts and grants, government grants and contracts, investment income, and various business activities. Business activities include Smithsonian magazines and other publications, a mail-order catalogue, museum shops, and concession income from food services.

A substantial portion of the Smithsonian's annual operating budget is funded from annual federal appropriations. Certain construction projects have been completely funded from federal appropriations, while others are funded using amounts raised from private sources, or by a combination of federal and private funds.

Federal operating and construction funding are both subject to the annual federal appropriations process, and therefore the potential exists for reductions in approved federal funding that would significantly impact the Smithsonian's operations.

These financial statements do not include the accounts of the National Gallery of Art, the John F. Kennedy Center for the Performing Arts, or the Woodrow Wilson International Center for Scholars, which were established by Congress within the Smithsonian, but are administered by independent boards of trustees.

(2) Summary of Significant Accounting Policies

These financial statements present the financial position, financial activity, and cash flows of the Smithsonian on the accrual basis of accounting. Funds received from direct federal appropriations are reported as Federal Funds in the financial statements. All other funds are reported as Trust Funds.

(a) Trust Funds

Trust funds revenues arise primarily from contributions, grants and contracts, net investment income, and business

activities. Trust funds net assets are classified and reported as follows:

Unrestricted net assets

Net assets that are not subject to any donor-imposed or other legal stipulations on the use of the funds. Funds functioning as endowments in this category represent unrestricted assets which have been designated by management or the Board for long-term investment.

Temporarily restricted net assets

Net assets subject to donor-imposed stipulations on the use of the assets that may be met by actions of the Smithsonian and/or the passage of time. Funds functioning as endowments in this category represent donor-restricted contributions that have been designated by management or the Board for long-term investment. Donor contributions represent unspent gifts and promises-to-give of cash and securities subject to donor-imposed restrictions which have not yet been met.

Permanently restricted net assets

Net assets subject to donor-imposed stipulations that the principal be maintained permanently by the Smithsonian. Generally, the donors of these assets permit the Smithsonian to use all or part of the income earned on investment of the assets for either general or donor-specified purposes.

(b) Federal Funds

The Smithsonian receives federal appropriations to support the Smithsonian's operating salaries and expenses, repair and restoration of facilities, and construction. Federal appropriation revenue is classified as unrestricted and recognized as an exchange transaction as expenditures are incurred. The liability reported as unexpended appropriations represents amounts received either (1) which have not yet been obligated, or (2) for which goods or services have been ordered but not yet received.

The Smithsonian was appropriated \$351,344 for operations and \$60,400 for construction or repair and restoration in fiscal year 1999. Federal appropriations for operations are generally available for obligation only in the year received. In accordance with Public Law 101-510, these annual appropriations are maintained by the Smithsonian for five years following the year of appropriation, after which the appropriation account is closed and any unexpended balances are returned to the U.S. Treasury. During fiscal year 1999, the Smithsonian returned \$1,644 to the U.S. Treasury which represents the unexpended balance for fiscal year 1994.

Federal appropriations for construction or repair and restoration of facilities and construction are generally available for obligation until expended.

(c) Use of Estimates

The preparation of financial statements in conformity with generally accepted accounting principles requires management to make estimates and assumptions that affect the

reported amounts of assets and liabilities and disclosure of contingent assets and liabilities at the date of the financial statements and the reported amounts of revenues and expenses during the reporting period. Actual results could differ from those estimates, however, management does not believe that actual results will be materially different from those estimates.

(d) Fair Value of Financial Instruments

The carrying value of bond obligations in the financial statements exceeds the fair market value by approximately \$3,756 at September 30, 1999.

The carrying value of all other financial instruments in the financial statements approximates fair market value.

(e) Cash and Balances with U.S. Treasury

Amounts represent cash deposited with financial institutions, balances held by the U.S. Treasury that are available for disbursement, and a repurchase agreement totaling \$3,272 at September 30, 1999.

(f) Investments

The Smithsonian's marketable equity and debt securities are reported at fair value based on quoted market prices. Changes in fair value are recognized in the statement of financial activity. Purchases and sales of investments are recorded on the trade date. Investment income is recorded when earned. As mandated by Congress, the Smithsonian maintains two Treasury investments totalling \$1,000 relating in part to the original James Smithson gift.

The Smithsonian uses the "total return" approach to investment management of pooled true endowment funds and quasi-endowment funds, referred to collectively as the endowment. Each year, the endowment pays out an amount for current expenditures based upon a number of factors evaluated and approved by the Board of Regents. Based on approved Board policy, if the market value of any endowment fund is less than 110 percent of the historical value, the current payout is limited to the actual interest and dividends allocable to that fund.

The difference between the total return (i.e., dividends, interest and net gain or loss), and the payout is reinvested when there is an excess of total return over payout, or withdrawn from previously accumulated returns when there is a deficiency of total return to payout. The difference is reported as non-operating income or loss in the statement of financial activity.

(g) Contributions Receivable

All contributions receivable are reported net of estimated uncollectible amounts. Contributions expected to be collected beyond one year are also discounted to present value based on current U.S. Treasury rates. Conditional contributions receivable are not recorded until material conditions have been met.

(h) Inventories

Inventories are reported at the lower of cost or market, and consist primarily of merchandise inventory, books, recordings, and office supplies. Cost is determined using the first-in, first-out method.

(i) Deferred Revenue and Expense

Revenue from subscriptions to *Smithsonian* magazine and *Air & Space/Smithsonian* magazine is recognized over the period of the subscription, generally one year.

Promotion production expenses are recognized when related advertising materials are released. Direct-response advertising relating to the magazines is deferred and amortized over one year. At September 30, 1999, prepaid and deferred expenses include \$6,926 of deferred promotion costs, mostly related to the *Smithsonian* magazine. Promotion expense totaled \$15,967 in fiscal year 1999 and is reported within Business Activities on the statement of financial activity.

(j) Split Interest Agreements and Perpetual Trusts

Split interest agreements with donors consist primarily of irrevocable charitable remainder trusts and charitable gift annuities. For the charitable remainder trusts, contribution revenue and assets are recognized at fair value on the date the trusts are established. Assets are adjusted during the term of the trusts for changes in the value of the assets, accretion of discounts, and other changes in the estimated future benefits. For the charitable gift annuities, assets are recognized at fair value on the date the annuity agreements are established. An annuity liability is recognized at the present value of future cash flows expected to be paid to the donor and contribution revenue is recognized as the difference between the assets and liability. Liabilities are adjusted during the term of the annuities for payments to donors, accretion of discounts and changes in the life expectancy of the donor.

The Smithsonian is also the beneficiary of certain perpetual trusts held and administered by others. The present values of the estimated future cash receipts from the trusts are recognized as assets and contribution revenue at the dates the trusts are established. Distributions from the trusts are recorded as contributions and the carrying value of the assets is adjusted for changes in the estimates of future receipts.

(k) Property and Equipment

Property and equipment purchased with federal or trust funds are capitalized at cost. Property and equipment acquired through transfer from government agencies are capitalized at net book value or fair value, whichever is more readily determinable. Property and equipment acquired through donation are capitalized at appraised value at the

date of the gift. These assets are depreciated on a straight-line basis over their estimated useful lives as follows:

Buildings	30 years
Major renovations	15 years
Equipment	3–10 years

Certain lands occupied by the Smithsonian's buildings, primarily located in the District of Columbia, Maryland and Virginia, were appropriated and reserved by Congress for the Smithsonian's use. The Smithsonian serves as trustee of these lands for as long as they are used to carry out the Smithsonian's mission. These lands are titled in the name of the U.S. government and are not reflected in the accompanying financial statements.

(l) Collections

The Smithsonian acquires its collections, which include works of art, library books, photographic archives, objects and specimens, by purchase using federal or trust funds or by donation. All collections are held for public exhibition, education, or research, furthering the Smithsonian's mission to increase and diffuse knowledge to the public. The Smithsonian protects and preserves its collections, which total more than 140 million items. The Smithsonian's Collections Management policy includes guidance on the preservation, care and maintenance of the collections and procedures relating to the accession/deaccession of items within the collections.

The Smithsonian's policy is to not capitalize its collections, therefore, no value is assigned to the collections on the statement of financial position. Purchases of collection items are recorded as expense in the year in which the items are acquired. Contributed collection items are not reflected in the financial statements. Proceeds from deaccessions or insurance recoveries from lost or destroyed collection items are reflected as increases in the appropriate net asset class, and are designated for future collection acquisitions.

Items that are acquired with the intent at the time of acquisition not to add them to the collections but rather to sell, exchange, or otherwise use them for financial gain are not considered collection items, and are recorded at fair market value at date of acquisition as other assets in the statement of financial position.

(m) Annual Leave

The Smithsonian's civil service employees earn annual leave in accordance with federal laws and regulations. Separate internal policies apply for trust employees. Annual leave for all employees is recognized as expense when earned.

(n) Government Grants and Contracts

The Smithsonian receives grants and enters into contracts with the U.S. government and state and local governments, which primarily provide for cost reimbursement to the Smithsonian. Revenue from governmental grants and

contracts is classified as unrestricted and is recognized as reimbursable expenditures are incurred.

(o) Contributions

The Smithsonian recognizes revenue from all contributions as revenue in the period unconditional promises are received.

Unrestricted contributions with payments due in future periods are initially recorded as temporarily restricted support, and are reclassified to unrestricted net assets when payments become due.

When donor restrictions are met on temporarily restricted contributions, the related net assets are reclassified as released from restrictions in the accompanying statement of financial activity.

Gifts of long-lived assets are recorded as unrestricted revenue in the period received. Contributions of cash and other assets restricted to the acquisition of long-lived assets are recorded as temporarily restricted revenue in the period received. The donor's restrictions expire and the related net assets are released from restriction when the long-lived asset is placed in service by the Smithsonian.

In-kind contributions of goods and services totaling \$7,115 were received in fiscal year 1999 and recorded as program support in the accompanying statement of financial activity. The nature of the in-kind contributions includes donated space and interactive multimedia software programs.

A substantial number of volunteers also make significant contributions of time to the Smithsonian, enhancing its activities and programs. In fiscal year 1999, more than 5,400 volunteers contributed approximately 476,000 hours of service to the Smithsonian. The value of these contributions is not recognized in the financial statements.

(p) Advancement

The Smithsonian raises private financial support from individual donors, corporations and foundations to fund programs and other initiatives. Funds are also generated through numerous membership programs. Fund-raising costs are expensed as incurred and reported as advancement expense in the statement of financial activity. Membership program costs are amortized over membership terms, typically one year, and are also reported as Advancement expenses.

(q) Comparative Financial Statements

The statement of financial activity includes certain prior-year summarized comparative information in total but not by net asset class. Such information does not include sufficient detail to constitute a presentation in conformity with generally accepted accounting principles. Accordingly, such information should be read in conjunction with the Smithsonian's financial statements for the year ended September 30, 1998, from which the summarized information was derived.

(r) Reclassifications

Certain amounts have been reclassified in prior year to conform with the current year presentation.

(3) Receivables and Advances

Receivables and advances consisted of the following at September 30, 1999:

	Trust	Federal	Total
Trade receivables, net of \$1,618 in allowances	18,252	—	18,252
Contributions receivable, net (note 3a)	101,799	—	101,799
Grants and contracts	10,048	—	10,048
Accrued interest and dividends	805	—	805
Advance payments (note 3b)	1,048	20,139	21,187
Charitable trust	2,590	—	2,590
Total receivables and advances	134,542	20,139	154,681

(a) Contributions Receivable

Contributions receivable (pledges) are recorded as revenue when unconditional promises are received. Pledges for which payment is not due within one year are discounted based on rates earned by U.S. Treasury obligations with corresponding maturities. As of September 30, 1999, the aggregate discounted contributions receivable was as follows:

Due within:	
Less than 1 year	30,017
1 to 5 years	83,765
More than 5 years	4,680
	118,462
Less:	
Allowance for uncollectible pledges	(3,812)
Discount to present value (at rates ranging from 4.43 to 6.45%)	(12,851)
Contributions receivable, net	101,799

At September 30, 1999, the Smithsonian has outstanding conditional contributions totaling \$15,500 which will be recognized if and when the specific conditions are met.

(b) Advance Payments

At September 30, 1999, federal advance payments of approximately \$20,139 represent prepayments made to government agencies, educational institutions, firms and individuals for services to be rendered, or property or materials to be furnished.

At September 30, 1999, advance payments included amounts paid to the General Services Administration of \$10,591 for equipment purchases for the Museum Support Center and other projects to be completed in future years.

(4) Reconciliation of Federal Appropriations

Federal appropriation revenue recognized in fiscal year 1999 can be reconciled to the federal appropriations received in fiscal year 1999 as follows:

	Salaries and Expenses	Repair and Restoration and Construction	Total
Federal appropriation revenue	344,042	58,547	402,589
Unexpended 1999 appropriation	55,107	60,400	115,507
Amounts expended from prior years	(46,268)	(58,547)	(104,815)
Other funding	(1,537)	—	(1,537)
Fiscal year 1999 federal appropriations	351,344	60,400	411,744

Federal expenses recognized in fiscal year 1999 can be reconciled to the federal appropriations received in fiscal year 1999 as follows:

	Salaries and Expenses	Repair and Restoration and Construction	Total
Federal expenses	341,856	30,938	372,794
Unexpended 1999 appropriation	55,107	60,400	115,507
Depreciation	(8,891)	(30,938)	(39,829)
Supplies consumption	(74)	—	(74)
Gain (loss) on disposition of assets	(301)	—	(301)
Unfunded annual leave	(748)	—	(748)
Amounts expended from prior years	(46,268)	(58,547)	(104,815)
Capital expenditures	10,458	58,547	69,005
Collection items purchased	1,742	—	1,742
Other funding	(1,537)	—	(1,537)
Fiscal year 1999 federal appropriations	351,344	60,400	411,744

Federal unrestricted net assets primarily represent the Smithsonian's net investment in property, plant and equipment purchased with or constructed using federal appropriated funds.

Unexpended appropriations for all fiscal years total \$191,675 at September 30, 1999, and consist of \$80,882 in unexpended operating funds, \$66,565 in unexpended repair and restoration funds and \$44,228 in unexpended construction funds. Unexpended operating funds include amounts for the Museum Support Center move and the National Museum of the American Indian. Unexpended repair and restoration funds represent amounts available

for on-going major repair and restoration of the Smithsonian's museums and facilities. Unexpended construction funds represent amounts appropriated but not yet expended for construction of new facilities.

(5) Accessions and Deaccessions

For fiscal year 1999, \$6,794 of trust funds and \$1,742 of federal funds were spent to acquire collection items. Proceeds from trust fund deaccessions were \$1,000. There were no deaccessions of collection items purchased with federal funds in fiscal year 1999. At September 30, 1999, accumulated proceeds and related earnings from deaccessions amounted to \$17,270 and are designated within unrestricted net assets for collections acquisition in the trust funds.

Non-cash deaccessions result from the exchange, donation, or destruction of collection items, and occur because objects deteriorate, are beyond the scope of a museum's mission, or are duplicative. During fiscal year 1999, the Smithsonian's non-cash deaccessions included works of art, animals, historical objects, and natural specimens. Contributed items held for sale total \$4,060 and are included in prepaid and deferred expense and other assets in the statement of financial position.

(6) Investments

At September 30, 1999, investments consisted of the following:

Short-term investments:

Cash equivalents	20,619
U.S. Government obligations	<u>32,304</u>
	<u>52,923</u>

Endowment and similar investments:

Pooled investments:

Cash equivalents	5,270
U.S. Government and quasi-government obligations	44,591
Corporate bonds and other obligations	163,136
Common and preferred stocks	<u>469,944</u>
Total pooled investments	682,941

Non pooled investments:

Deposits with U.S. Treasury	<u>1,000</u>
Total endowment and similar investments	<u>683,941</u>

Gift annuity program investments:

Cash equivalents	4
Corporate bonds and other obligations	491
Common and preferred stock	<u>1,162</u>
	<u>1,657</u>
Total investments	<u>738,521</u>

(7) True Endowment and Funds Functioning as Endowments

Substantially all of the investments of the endowment are pooled on a market value basis, with individual funds subscribing to or disposing of units on the basis of the per unit market value at the beginning of the month in which the transaction takes place. At September 30, 1999, the market value of the pool equated to \$721 per unit. The market value of the pool's net assets at September 30, 1999, was \$657,310. This represents all pooled investments plus or minus net receivables and payables related to unsettled investment transactions.

Each fund participating in the investment pool receives an annual payout equal to the number of units owned times the annual payout amount per unit. The payout for fiscal year 1999 was \$22.80 per unit, or 4.5 percent of the average market value of the endowment over the prior five years.

Net asset balances of the endowment consisted of the following at September 30, 1999:

Unrestricted	257,651
Unrestricted-designated	<u>201,870</u>
Total unrestricted	459,521
Temporarily restricted	140,360
Permanently restricted	<u>63,248</u>
Total endowment net assets	<u>663,129</u>

During 1999, the Smithsonian agreed to transfer the Seward Johnson Trust Fund for Oceanography (the Johnson Fund) to Harbor Branch Oceanographic Institution, Inc. (Harbor Branch), a private operating foundation. The Johnson Fund was originally received by the Smithsonian in 1969 as a permanently restricted gift of \$3,400, restricted to the development and operation of the Johnson-Sea-Link Research submersible vehicle and oceanographic research.

At the date of transfer, in February 1999, the original gift corpus and accumulated interest totaled \$44,800. The contribution is reported in the statement of financial activity as a non-operating reduction of both temporarily restricted and permanently restricted net assets, in the amounts of \$41,400 and \$3,400, respectively.

In exchange for being appointed trustee of the Johnson Fund, Harbor Branch agreed to donate 30 percent of the value of the Johnson Fund at the date of transfer to the Smithsonian from Harbor Branch's own funds. The contribution of \$13,400 is reported in the statement of financial activity as a program support contribution, increasing temporarily restricted net assets. The net affect of these related transactions is a \$31,400 reduction in net assets.

(8) Composition of Total Return from Investments

Total return from investments consisted of the following for the year ended September 30, 1999:

Composition of Endowment Return:

Endowment payout	21,022
Investment income in excess of payout	107
Total investment income	21,129
Less—investment fees	(1,479)
Net investment income	19,650
Net realized and unrealized gain on investments	101,800
Endowment total return	121,450

Endowment total return is reported as \$21,022 in operating revenue representing the annual payout, and the excess of \$100,428 as non-operating endowment income in the statement of financial activity.

Composition of Short-Term Investment Total Return:

Interest and dividends	2,419
Net gain on investments	532
Short-term investment total return	2,951

(9) Property and Equipment

Property and equipment consisted of the following at September 30, 1999:

	Trust	Federal	Total
Land	2,500	—	2,500
Buildings and capital improvements	173,416	880,153	1,053,569
Equipment	30,398	54,263	84,661
Leasehold improvements	2,623	—	2,623
	208,937	934,416	1,143,353
Accumulated depreciation	(77,671)	(465,438)	(543,109)
Total property and equipment	131,266	468,978	600,244

At September 30, 1999, buildings and capital improvements included \$15,197 and \$155,016 of construction in progress within Trust and Federal funds, respectively. Depreciation expense for fiscal year 1999 totaled \$8,190 in the trust funds and \$39,829 in the federal funds.

(10) Accounts Payable and Accrued Expenses

Accounts payable and accrued expenses consisted of the following at September 30, 1999:

	Trust	Federal	Total
Accounts payable	16,941	16,408	33,349
Accrued salaries and benefits	23,836	28,913	52,749
Other accrued liabilities	3,000	5,457	8,457
Total accounts payable and accrued expenses	43,777	50,778	94,555

(11) Long-term Debt

In January 1998, the District of Columbia issued \$41,300 of tax-exempt revenue bonds on behalf of the Smithsonian. The Smithsonian is obligated under these bonds as follows:

Series 1997 Revenue Bonds, Serial, with interest rates ranging from 4.10% to 4.75%, maturing at various dates from February 1, 2002 through 2012: 10,950

Series 1997 Revenue Bonds Term:

Interest rate 5.00% due February 1, 2017	7,105
Interest rate 4.75% due February 1, 2018	1,640
Interest rate 5.00% due February 1, 2028	21,625
Total bonds at face value	41,320
Less—unamortized bond discount	(785)
Total bonds payable	40,535
Interest free note, Virginia Department of Aviation	1,000
Total long-term debt	41,535

The serial and term bonds represent an unsecured general obligation of the Smithsonian. Proceeds from the sale of the bonds will finance certain renovations of and improvements to the National Museum of Natural History, fund capitalized interest, and pay certain costs of issuing the bonds. Interest on the bonds is payable semi-annually on August 1 and February 1, beginning on August 1, 1998. Principal and interest payments will be funded solely through unrestricted Trust funds.

The term bonds maturing on February 1, 2017 and 2028 are subject to mandatory redemption by operations of sinking fund installments. Installment payments for the term bond maturing February 1, 2017, begin on February 1, 2013 and range from \$1,285 to \$1,565 per year through the maturity date. Installment payments for the term bond maturing February 1, 2028 begin on February 1, 2019 and range from \$1,720 to \$2,665 per year through the maturity date.

Interest expense on bonds payable for fiscal year 1999 totaled \$1,334 net of capitalized interest of approximately \$666.

At September 30, 1999, the Smithsonian also had an interest-free loan from the Virginia Department of Aviation totaling \$1,000. The Virginia Department of Aviation agreed, in fiscal year 1995, to make available to the Smithsonian an interest-free loan facility totaling \$3,000, of which \$500 was drawn in fiscal years 1996 and 1997. This loan facility is intended to assist in the financing of the planning, marketing, fund-raising, and design of the proposed National Air and Space Museum extension at Washington Dulles International Airport. The Smithsonian is scheduled to repay the outstanding loan not later than June 30, 2001.

(12) Affiliate Relationships

The Smithsonian provides certain fiscal, procurement, facilities and administrative services to several separately incorporated affiliated organizations, not consolidated in these financial statements, for which certain officials of the Smithsonian serve on the governing boards. The amounts paid to the Smithsonian by these organizations for the above services totaled \$164 of trust funds and \$147 of federal funds for fiscal year 1999.

Deposits held in custody for these organizations at September 30, 1999, were \$3,133 and were recorded in the trust funds.

The Friends of the National Zoo (FONZ), an independent 501(c)(3) organization, raises funds for the benefit of the Smithsonian's National Zoological Park. Funds received by the Smithsonian from FONZ are recorded as unrestricted revenue and totaled \$583 in fiscal year 1999.

(13) Employee Benefit Plans

The federal employees of the Smithsonian are covered by either the Civil Service Retirement System (CSRS) or the Federal Employee Retirement System (FERS). The terms of these plans are defined in federal regulations. Under both systems, the Smithsonian withholds from each federal employee's salary the required salary percentage. The Smithsonian also contributes specified percentages. The Smithsonian's expense for these plans for fiscal year 1999 was \$16,912.

The Smithsonian has a separate defined contribution retirement plan for trust fund employees, in which substantially all such employees are eligible to participate. Under the plan, the Smithsonian contributes stipulated percentages of salary which are used to purchase individual annuities, the rights to which are immediately vested with the employees. Employees can make voluntary contributions, subject to certain limitations. The Smithsonian's cost of the plan for fiscal year 1999 was \$10,437.

In addition to the Smithsonian's retirement plans, the Smithsonian makes available certain health care and life insurance benefits to active and retired trust fund employees. The plan is contributory for retirees and requires payment of premiums and deductibles. Retiree contributions for premiums are established by an insurance carrier based on the average per capita cost of benefit coverage for all participants, active and retired, in the Smithsonian's plan. The following information summarizes the activity of postretirement benefit plans as of and for the year ended September 30, 1999:

Change in benefit obligation:

Benefit obligation at September 30, 1998	10,498
Service cost	300
Interest cost	351
Actuarial gain	(6,181)
Benefits paid	(118)
Benefit obligation, September 30, 1999	4,850

Change in plan assets:

Fair value of plan assets, September 30, 1998	234
Actual return on plan assets	19
Employer contributions	118
Refund of life insurance reserve	(253)
Benefits paid	(118)
Fair value of plan assets, September 30, 1999	—

Projected benefit obligation in excess of plan assets	(4,850)
Unrecognized transition obligation	4,564
Unrecognized net actuarial gain	(6,508)

Accrued postretirement benefit obligation	(6,794)
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Components of net periodic benefit cost:

Service cost	300
Interest cost	351
Expected return on plan assets	(19)
Amortization of transition obligation	326
Amortization of unrecognized gain	(633)
Net periodic postretirement benefit cost	325

Weighted-average assumptions as of September 30:

Discount rate	8.25%
Expected return on plan assets	8.25%
Rate of compensation increase	3.50%

For measurement purposes, the September 30, 1999 postretirement benefit obligation was determined using a 6.5 percent annual rate of increase in the per capita cost of covered health care benefits was assumed for fiscal year 2000. The rate was assumed to decrease gradually to 4.5 percent for fiscal year 2004 and remain at that level thereafter. The effect of a one percent change in the assumed health care cost trend rate at September 30, 1999 would have resulted in an approximate \$522 increase or \$409 decrease in the postretirement benefit obligation and an approximate \$93 increase or \$71 decrease in the 1999 postretirement benefit cost.

(14) Income Taxes

The Smithsonian is recognized as exempt from income taxation under the provisions of Section 501(c)(3) of the Internal Revenue Code (the Code). Organizations described in that section are taxable only on their unrelated business income. Periodical advertising sales is the main source of unrelated business income. An IRS determination letter has been received supporting the Smithsonian's tax-exempt

status. No provision for income taxes was required for fiscal year 1999.

It is the opinion of the Smithsonian's management that the Smithsonian is also exempt from taxation as an instrumentality of the United States as defined in Section 501(c)(1) of the Code. Organizations described in that section are exempt from all income taxation. The Smithsonian has not yet formally sought such dual status.

(15) Business Activities

A summary of business activities reported in the statement of activities for the year ended September 30, 1999 follows:

	Revenue	Expenses	Net
Magazines	72,556	57,942	14,614
The Smithsonian Associates	32,438	33,533	(1,095)
Museum shops and mail order	71,268	65,332	5,936
Smithsonian Institution Press	8,930	8,633	297
Concessions, licensing and other	32,104	26,390	5,714
	<u>217,296</u>	<u>191,830</u>	<u>25,466</u>

(16) Commitments and Contingencies

(a) Leasing Activities

Leases for Smithsonian warehouse and office spaces provide for rent escalations to coincide with increases in property taxes, operating expenses attributable to the leased property and the Consumer Price Index. The Smithsonian has the authority to enter into leases for up to 30 years using federal funds.

The Smithsonian's operating leases for the warehouse and office spaces require future minimum lease payments as follows:

2000	13,348
2001	7,878
2002	7,748
2003	6,774
2004	5,127
Thereafter	<u>17,287</u>
	<u>58,162</u>

Rental expense for operating leases totaled \$16,518 for fiscal year 1999.

(b) Government Grants and Contracts

The Smithsonian receives funding or reimbursement from governmental agencies for various activities which are subject to audit. Audits of these activities have been completed through fiscal year 1998, however, fiscal year 1998 has not been closed with the cognizant federal audit agency. Management believes that any adjustments which may result from this audit and the audit for fiscal year 1999 will have no materially adverse effect on the Smithsonian's financial position.

(c) Litigation

The Smithsonian is a party to various litigation arising out of the normal conduct of its operations. In the opinion of the Smithsonian's General Counsel, the ultimate resolution of these matters will have no materially adverse effect on the Smithsonian's financial position.

(d) National Museum of the American Indian

The Smithsonian broke ground in September 1999 for the construction of the National Museum of the American Indian. Federal appropriations of \$73,300 are budgeted for this project. Restricted contributions collected or pledged of \$23,800 are included in temporarily restricted net assets. Additional fund-raising will provide the remainder of the funds needed. The museum is projected to open in 2003.

(e) National Air and Space Museum Extension

The Smithsonian is planning to build a major extension of the National Air and Space Museum at Dulles International Airport in Northern Virginia. A long-term lease has been signed for a 176.5 acre site with the Washington Area Airport Authority. Subject to Smithsonian Board of Regents' approval, access and infrastructure work will begin in Spring 2000.

The project is expected to be financed through a combination of donations, net revenues from business activities of the facility, and external borrowing. Donations and business activities revenues are projected to fully service any debt. Restricted contributions collected or pledged of \$80,000 are included in temporarily restricted net assets. The Commonwealth of Virginia is committed to expend an estimated \$34,000 on access and infrastructure improvements on the site.

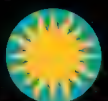
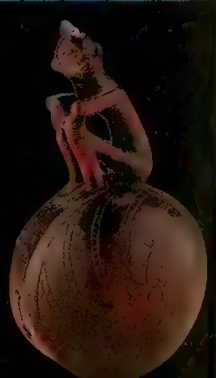
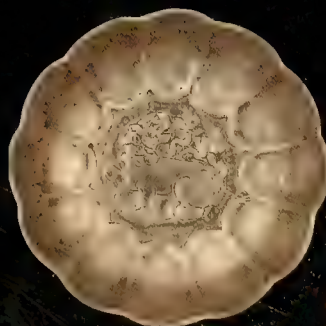
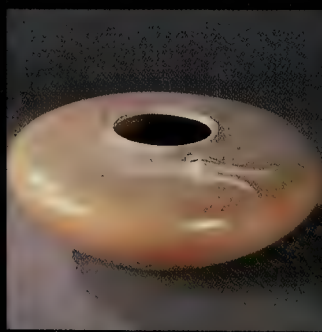
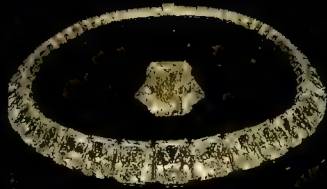
(f) Victor Building

The Smithsonian entered into an agreement on June 24, 1999 to purchase a building known as the Victor Building, a 330,000 square foot commercial office structure in Northwest Washington, DC. The core and shell of the building has since been renovated, and the transaction for its purchase for approximately \$86,000 is expected to close in March 2000.

The building will be used to house museum support staff and central administrative staff currently in leased space. The total cost of the project (including the build out of the interior space) is estimated at \$106,000. The project will be funded through external borrowing which will be primarily serviced by fundraising and savings on currently budgeted lease costs.

(g) Year 2000

The Smithsonian has addressed anticipated operational issues resulting from the year 2000. Management has finalized contingency plans and is prepared to address any matters that may arise that could create potential for business interruption.



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